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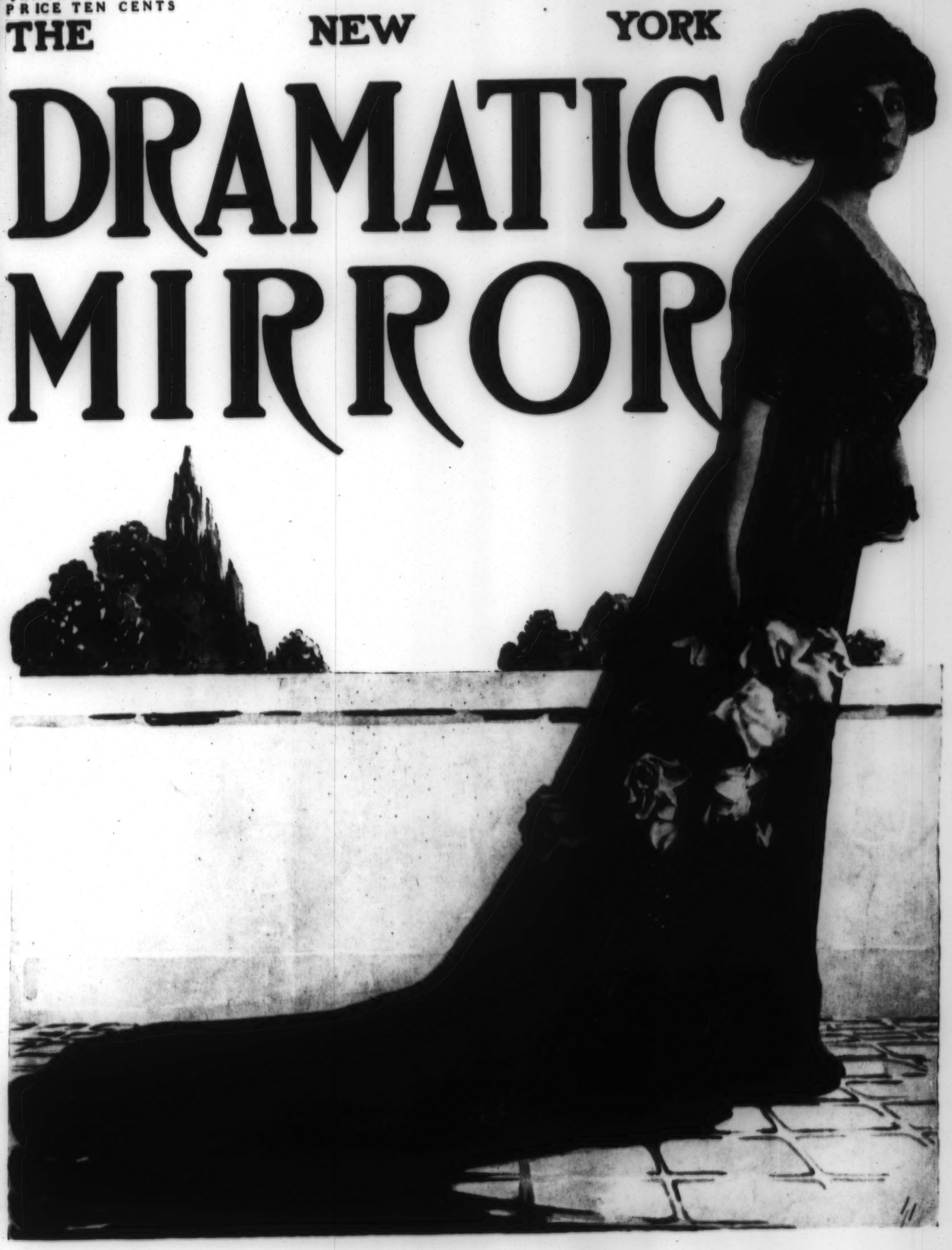
THE NEW YORK DRAMATIC MIRROR



MARGARET ANGLIN

NELLIE BUTLER

BLANCHE WALSH
IN "THE OTHER WOMAN"

GEORGE HOWARD

LINA ABARBANELL

CHRISTIE MACDONALD AND LAWRENCE REA, IN
"THE SPRING MAID"

ALMA GLUCK

A GLIMPSE OF TWO PLAYS AND SOME POPULAR PLAYERS

The New York Dramatic Mirror

VOLUME LXV NEW YORK, WEDNESDAY, JANUARY 11, 1911 No. 1673

Another New Feature

THE MIRROR next week will begin publishing a series of articles written by men and women who are recognized as leaders in the theatre—actors, dramatists and others. These articles will reflect the untrammeled opinions of the distinguished writers on various timely subjects.

The first article of the series will be contributed by

E. H. SOTHERN,

and will be entitled "Why I Produce Shakespeare Plays."

The Censorship Absurdity

CENSORSHIP OF THE DRAMA by the police may pass as a natural order of things in some foreign countries where government is absolute and jealous of all enlightening influences, but it does not accord with the institutions and the traditions of this country. Yet it is in actual force in the second city of the United States—Chicago—and other cities are showing a tendency to adopt it.

The police sergeant whose portrait THE MIRROR recently published on this page, acting upon authority given to him by his chief, recently ordered expunged from the play entitled The Nigger, then being represented in Chicago, certain lines containing phrases that this police sergeant deemed "immoral" or against the police policy. The lines ordered expunged, in fact, contained expressions legitimately fitted to the characters and incidents in the play to whom and to which they related, and had been spoken in New York and other cities without police protest or public injury.

These expunged lines, in fact, or the words objected to in them, were no worse than words used in stress or excitement by thousands of persons in Chicago and elsewhere—and even by policemen—daily. What, then, are the police to do about their use outside of the theatre?

If this Chicago police sergeant is to be permitted to continue to censor, edit and reform the drama to suit his own notions of morality and propriety, what is to hinder other police sergeants, or even minor policemen, when the new system becomes logically active, from saying to this citizen or that citizen that he shall not go to the Methodist Church of a Sunday, because the religious method of that church develops too much emotionalism? Or that he may not visit the Episcopal Church because its ritual does not conform to the policeman's notions of religious observance? Or that he shall not attend the Catholic Church, for some reason that may be individual; or even that he must not go to church at all?

If the police are to tell citizens what they may see and what they may not witness or hear in the theatre—and this police action in Chicago logically means nothing more nor less than this—why may not policemen who are fond of corned beef and cabbage effectively object to the indulgence in *pâté de foie gras* by their neighbors? Does it not amount to the same thing?

Too many persons ignore matters like this offensive, arbitrary and wholly unauthorized assumption by the Chicago police of authority to censor the drama in that city, which is also in the United States. They do not realize that such an assumption of authority may mean new impositions upon public liberty in other directions.

One of the clearest and most cogent expressions on this subject has been made by VICTOR L. BERGER, of Milwaukee, the first Social-Democrat to be elected to Congress. He divorces the question from the narrow and petty premises in which it so often is considered and strikes the note of general concern to which it relates.

"Censor the theatre?" he asks. "Who, then, is to be the censor or art critic? Not I. I would not accept, for with all my reading in various languages, and in all my study, I do not feel fit to say that a play which displeases me shall not be seen by others whom it may delight. I have my prejudices. Everyone else has prejudices also." If there ever was much in few words, here it is.

"I believe the theatre, or, rather, the stage," continues Mr. BERGER, "is simply the expression of the literary thought of any age in all the various forms from the highest to the lowest. I believe that any laws enacted against the stage are laws against free speech and the freedom of the press. To begin with, free speech was made the fundamental thought of the Constitution. To interfere with the theatre is to interfere with free speech." Mr. BERGER here expresses a fact which too often is ignored. There may be in a play a freedom of speech as essential to the common welfare as is freedom of speech in the press and in actual human contacts. And who can deny that laws calculated to abridge freedom of expression in the theatre are dangerous and tend to common harm?

"The United States Constitution," continues Mr. BERGER, "forbids Congress to pass any law abridging free speech. The right of free speech is untrammeled, before the fact, or absolutely unqualified before the fact, but after the fact every person must stand responsible for any injury to the community and be punished therefor." Thus, then, is any remedy for public injury plain, and it is far removed from arbitrary police action "before the fact."

Mr. BERGER believes that theatres as amusement enterprises should pay higher taxes than ordinary property, but he significantly points out the danger to the theatre in the license fee. "In Chicago, for instance," says he, "no amusement manager is safe, for at the last moment the authorities may forbid the presentation of his play. This opens the way for a hold-up. The police chief, through some intermediary, may demand money as the price of non-interference. Granting that most police chiefs are honest, this is a dangerous power to put in any man's hands." And is it not really a dangerous power? And have chiefs of police in large cities been uniformly above suspicion of "graft" in many forms that touched the performance of plain police duty? Mr. BERGER continues:

> Now, who is the censor ordinarily? The police chief. What sort of a man is the censor who is to determine what is art and what immorality? He must decide whether a play by the most renowned author can be forbidden. What sort of a man is he ordinarily? Understand, I am not referring to any individual, but to police chiefs as a general rule. Why are they chiefs of police? Because they are rough men, and the average chief of police is usually a vulgar, ignorant bully. He is such by the necessity of his profession. And this man is to be the art critic or censor!

These blows are harsh, but they hit the nail upon the head. From a policeman one must expect those things which pertain to a policeman's calling, in which he rises not through literary qualities or his love of art, or his ability to judge literature or art. A policeman is something very different—a good policeman. It may be possible, of course, to discover a policeman who has some notions of the artistic; but no one looks to the police for artistic or ethical guidance. Mr. BERGER enlarges the scope of his observation, and still objects to a censor:

> Suppose the censor was a preacher, or a bishop, or even an archbishop. What then? That would be possibly worse than the police chief, because you have the prejudices of religion as seen in the power of the priests in the Middle Ages. Here in Milwaukee, during the agitation before the presentation of Salome, you saw the pulpit interfering, trying to prevent this production, which some call art and others artistic indecency. I have my prejudices. I would not venture to serve as art critic or censor. I would not want the best man in the city as censor. I would not want the Mayor to act, noble of character as I believe he is. I do not believe the man lives who can properly act as censor.

The fact is plain, as this clear-headed man puts it. Every person has his prejudices. Why should any man be permitted to work according to his prejudices as a censor to determine a matter in which the whole public is concerned? And the same argument is pertinent if a board of censors is considered. A board of censors would simply mean a collection of individual prejudices set against the tastes and wishes of the multitude—and it would probably prove abortive initially, because of a clash of individual notions.

Any censorship of the theatre is impossible in any State involving modern civilization and modern progress. It is contrary to all ideas of liberty that find expression in other fields of effort. And a police censorship would seem to be the most grotesque misapplication of police authority that has yet been conceived.

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The Usher

Metropolitan daily dramatic critics have so long and so consistently been advised of their instability and their general uselessness that they perhaps would welcome an investigation by some disinterested party. With the intention of dragging truth from its lair—or liar—the following facts are set forth for all who run to read:

In the case of We Can't Be As Bad As All That, critical estimates of the play as a whole did not vary so much as might have been expected. Although the *Press* was too "limp and spent" by the "smart and pertinent dialogue" to indulge in anything but persiflage in place of serious comment, eight other papers practically agreed with the dictum of the *Mail*, "not deep, but clever"; some placed the emphasis on one member of the antithesis, and some on the other, with the result that it was variously "tiresome" and "vigorously written."

To forget the *American's* opinion that "she failed to make much of the part," Katharine Kaelred has but to read in the *Herald* that she "made the most of every point." If the intoxicating revel of epithets in the *Tribune*—"quiet, refined, delicate, touching, sweetly pathetic, dignified, strong"—goes to Miss Kaelred's head, she has but to take the *World* as a chaser—"her emotionalism never raised a resultant thrill in her audience." The *World* further remarked that she "did not bring the intensity of which she has shown herself capable," to which the *Mail* flatly replied that she has "done nothing better in New York"—a double edged statement which probably was meant well.

Other actresses precipitated equally divergent estimates. One writer—his metaphor almost betrays his name—considered Charlotte Granville "a buxom gem," whatever that may be. The *Sun* thought her "the same sort of chatelaine that every drama player in a country house in England invariably reveals," meaning simply "conventional." The *World* ranked her role "one of the best performances of the night." According to the *Post*, Kate Phillips "sacrificed half the point by incapacity for epigrammatic speech"; according to the *Sun*, she "grew tiresome before the end of the second act"; and according to the *American*, she was "excellent, staccato, distinct." Alice Wilson ascended from "fairly good" in the *Post* to "capable" in the *Sun* and "highly competent" in the *Times*. Four papers spoke well of Mrs. Sam Sothern; two spoke enthusiastically of Veda McElvers; other journals were silent.

The men of the cast were likewise consigned simultaneously to fame and oblivion by disputatious judges. "Stagey," announced the *American*, concerning Nye Chart; "a distinctly refreshing and natural leading man," declared the *Times*. "Ivo Dawson was born for such parts," opined the *Post*; "Ivo Dawson was perfectly uninteresting," concluded the *American*; decisions which are either contradictory or else infinitely depressing. William Hawtry fared better; seven journals united in his praise.

♣

Before this array of data we may perhaps shake our heads over the parlous conditions of journalism. But after all, what does it prove? Merely that nine men, representing nine different publics, have set down their personal opinions, which their respective publics have learned to agree with. Subscribers to the *Post* look at all matters at a different angle from readers of the *American*. Even Henry Arthur Jones cannot write a play which everybody in New York will endorse. When plays are particularly good or particularly bad, critics do not clash much. Their disagreement on We Can't, etc., means simply that the drama appeals to a limited public and will run the middle course of mediocrity. If critics are writing for different sets of patrons, they cannot be expected to exhibit unanimity.

♣

Ticket speculators are broadening their field. A band of them were reported recently to be following through the South the play, Sins of the Father, and buying up blocks of seats in advance.

In Birmingham, Ala., the speculators ran into trouble. The local manager objected to their presence in the lobby of his theatre and ordered them out.

They refused to leave the premises, and a fight followed the efforts of the manager and his employees to eject them. A squad of police took all the belligerents to the station house, where the local manager agreed to withhold prosecution if the speculators would leave town at once. This was agreed to and the speculators left—for the next stand of the play.

♣

Mary K. Brewster, of Northampton, Mass., writes with appreciation in the Springfield *Republican* of a visit to the late Charles J. Fyffe, at the Edwin Forrest Home, Springbrook.

Miss Brewster describes faithfully the affection Mr. Fyffe had for every relic of the great actor who founded the Home. "It was Mr. Fyffe," as she says, "who, as librarian of that rich library left by the tragedian, handled most lovingly the thousands of volumes that, with the many other luxuries of this estate, Forrest left for the use of retired players. It was in this wing, walled with rare books, treasure filled as to portraits and personal memorials and softly lighted through stained glass, that he last talked to me about Forrest in that peculiarly impressed mood of mixed reminiscense and prophecy that comes only to the aged. Books marked in the dead actor's handwriting lay open on the table between us, and, with pathetic desire that the personal sense of Forrest never die out of American annals, he jotted down a list of biographies that were truest to the man, and further handed on to me treasured and unwritten memories from his inner store."

The picture Miss Brewster draws of the guests of the Home at table is interesting:

Dinner was stately and before sitting there was a little ceremony of introduction and response with that mixture of form and good fellowship that the stage-conscious individuals at an earlier era loved. And such a company to sit with! So much beauty and so engaging manners amid cordiality and conversation! Portly gentlemen with ruddy color, real embodiments of the figures that we have laughed with in the best old comedy; and charming ladies with soft eyes shot with fire under hair powdered with Nature's snow. The training of years before audiences was unconsciously stamped on the quiet majesty and gesture of this gracious company with its gentle kindliness toward a guest. In a sort of unity of formal beauty—whatever gleam of individual character the table talk drew forth—everything moved in this setting of pictured and carved richness with a sort of daze of unreality, or of placid reality over slumbering rather than dead pasts; and with the sort of spiritual poignancy under repose that Balzac sometimes reveals in rare bits of old French atmosphere

And what can be said that would be too favorable of Forrest, who planned for the figuring of old players in such a picture?

PERSONAL

KAELRED.—On the opening night of Henry Arthur Jones' new play, We Can't Be as Bad as All That, at the Nazimova, Mr. Jones paid Katherine Kaelred a pretty compliment when he said, in a curtain speech, that in Miss Kaelred he had found just the right person for the leading role, and that had he not been so fortunate as to get her he should have had to return to London with his play in his pocket. Undoubtedly Mr. Jones was a bit extravagant in language, but the fact remains that Miss Kaelred is the real star of his production and does more than any of her associates to bring success to the piece. Miss Kaelred is an American girl who came into prominence as the vampire woman in A Fool There Was

WHITNEY.—For some unknown reason F. C. Whitney is deserting this country, it seems. From London comes the news that Mr. Whitney has secured a ninety-nine years' lease of the Strand Theatre, at first called the Waldorf, and will reopen it in March as the Whitney Theatre, with the first performance of Albini's new comic opera, Baron Trencke. It will be recalled that Baron Trencke originally was to have been produced in Philadelphia in November, but that Mr. Whitney suddenly conceived a liking for London, with the result that hereafter all his operas will have London, rather than New York, premieres. Mr. Whitney feels that The Chocolate Soldier was not so quickly successful on this side as it should have been, and that if it had had a London premiere New York would have accepted it immediately.

GENEE.—At last Adeline Genee, the incomparable little dancer, has yielded to the importunities of the vaudeville managers and will make her first American vaudeville appearance at the Colonial on Jan. 10. Mlle. Genee, since her arrival in America, has been identified with more or less unsatisfactory musical comedies. In none of her musical settings, which have included The Soul Kiss, The Silver Star, and The Batchelor Belles, has she seemed a part. The musical comedies, very entertaining in their way, were not entirely in harmony with the daintiness and beauty of Genee's dancing. In vaudeville, it is true, she will be one of many varying acts. but her offering will be an integer itself.

WESTLEY.—John Westley, that sterling actor whose ventures this season have not been particularly fortunate, is to have the leading male role in Henry W. Savage's production, Rupert Hughes' farce, Excuse Me, opening Jan. 16. Mr. Westley was a member of The Upstart company, and later was featured in The Family, both of which closed early. Playing opposite Mr. Westley will be Anne Murdock, a young actress of much charm. In the selection of these two players Mr. Savage has shown his customary keenness.

FISCHER.—When Edmund Breese brings Percy MacKaye's The Scarecrow to the Garrick Theatre on Jan. 16, Alice Fischer will be found among those present. Miss Fischer has not been seen on Broadway for a long time, her last appearance being in The Fourth Estate. Miss Fischer is well known as the character actress.

HERLEIN.—Lilian Herlein, who has just returned from a successful vaudeville engagement on the other side, has undergone an operation for appendicitis at the Polyclinic Hospital. This was the very unpleasant climax to her extremely pleasant trip abroad and back. Miss Herlein made a most favorable impression on her English audiences, returning to London for an extra fortnight after the fulfillment of her engagement in Berlin, where she was enthusiastically received. She will resume her vaudeville tour in about three weeks.

THE MATINEE GIRL

TWO attractive personalities made bid for public favor from the New York stages last week and won it. Personalities are like wine. There are champagne like persons, of a light fascination that make the beholder heady. There are ponderous, port-like persons, burgundy and sherry persons, every day claret-like folk. Emmy Whelen, the young Viennese, whom we are seeing for the first time in this country, is a sparkling Moselle. She is an almost over-gifted young person. She has beauty, and those persons who believe that blonde beauty is insipid are confounded by her.

"Isn't she gingery?" whispered the girl who sat behind me at the Saturday matinee.

She has restless, challenging blue eyes, a blonde head that wags often and roguishly, and regular features that are instinct with high and moving spirit.

Her figure is as pliant to her will as a light tree bough to the wind. She possesses that quality which Sarah Bernhardt declares is worth other human gifts, intelligence. She danced well, sang well, looked well, and in the moment when the demands of Marriage a la Carte called for deep dramatic fervor, she had but to summon it. And she has youth. The gods have been generous to Emmy Whelen and she has developed all their gifts. The marks of careful training lie thick upon her.

Zelda Sears, tucking a real lace handkerchief into the only remaining crevice in the last of her tightly jammed trunks, before leaving for Chicago, told me of her New Year resolution. "I resolved to try to be as lenient to others' faults as I am to my own."

Christie MacDonald blushed a little, then said bravely: "I resolved yesterday to keep my temper, but I lost it to-day. That's discouraging, isn't it, even though I think I had provocation. Well, I'll begin all over again, this minute."

Channing Pollock confesses that he, too, came a cropper. "I resolved in the morning that I wouldn't take a drink this year. I met a good fellow and took one that evening."

Cathrine Countiss, laying down the one of Horace Fletcher's books which she had been reading to her husband, E. D. Price, just as the whistles shrieked and the bells clattered on New Year's eve, said: "I will conquer anger and worry." The resolution is a week old and she declares she has not in all those seven days angered nor yet has she worried.

Kitty Cheatham, just as she was speeding away from her Fifth Avenue eyrie to entertain her matinee audience at the Lyceum, said:

"I've resolved never to entertain the thought of overwork. Why, in a few weeks I've learned thirty-five new numbers, have given five recitals, and on the day of my last matinee stood by the deathbed of a sweet young friend of mine. But I'm not tired. I don't intend to be tired." As she climbed into her taxi and smiled radiantly upon the bleak day she added another good resolution:

"I intend to be busier than ever this year, so busy rooting out the faults in myself that I haven't time to see them in others."

A half hour later she pierced the London fog that had lain pall-like upon surprised Manhattan Island for three days with this third and best resolve:

OLD MAMMY'S PRAYER.

Some prays for de rain, and some for de sun,
And some for both together.
But I'se gwine pray for de sun in my heart
And never mind de wedder.

By the commonplace title, We Can't Be As Bad As All That, Henry Arthur Jones has cloaked several surprises. First Katherine Kaelred, about whom in her capacity as the adventuress of A Fool There Was, there were far differing opinions, but about whom as the leading woman in a well balanced company there can scarcely be any difference. Miss Kaelred's refined method and quiet force seized and held her auditors from the instant she walked upon the stage until she made her triumphant, smiling exit. Nye Chart was another in the list of surprises. With no charm except the chief masculine charms, sincerity and strength, he made as many friends as there were persons in the audience. Charlotte Granville presented to us in the brief lived Mr. Preedy and the Countess will always find welcome from those who have seen her before. Frances Jordan, playing the role of Violet Engaide, is a pretty young girl who plays the new ingenue that Mr. Jones' thoughtful play has given us, the strong willed ingenue, who turns upon the training mother to train her, and who must be governed, not by persuasion, but by ruse. And all womankind owes Mr. Jones a debt for his bold drawing—and quartering—of a type that actively exists, the pestiferous male gossip. There are many scintillant lines in We Can't Be, etc. It is regrettable that one of them did not find a place in the title.

JULIA DEAN'S HOUSE PARTY

The group, beginning at the top, and in their order, includes William Abingdon, John Daly Murphy, Fred Truesdale, Phil Nash, Margaret Smith, Mrs. Arnold Daly, Julia James, Nance O'Neil, Mrs. Nash, Minnette Barrett, Julia Calders, and Bijou Abingdon.

House parties by player folk with a leaning toward the simple life are not uncommon, and we are poor indeed who have not enjoyed some of them. But Julia Dean gave a new form of country entertainment in a buffet luncheon at her aunt's home at Harmon-on-the-Hudson, with Nance O'Neil as guest. The guests arriving by train or automobile were served with luncheon when they arrived. It was a progressive luncheon, beginning at one and ending about nine, when the last of the Thespian guests departed for the city. Miss Dean will repeat the luncheon to welcome herself and her guests home from their tours in the Spring.

Clara Laughlin's new book, a tender message to shy and awkward young girls, she has dedicated "To Mabel Taliaferro, the Faery Child."

Amelia Rose, one of the four Pierrots in the Bal Tabarin scene of Two Women, and later a member of the Corse Payton Stock company, is the picturesque figure in one of the most artistic calendars of the New Year. Miss Rose has sunk her identity almost wholly in this picture of an Italian street musician, a half grown waif, with pathetic dark eyes, clutching her mandolin in fingers from which the cunning has been chilled, her hair matted and her gown sodden with the falling snow. It is a barefoot picture, a sight which chills the marrow in January, but will refresh the boiling blood in July.

"I'd hate to have a telephone with nothing at the end of it," was Grace Furniss' feline postscript in a letter to a hard-to-reach friend.

Rosalie Sophie Maximilian, starting back to her Cliffside home after matineeing, heard from a girl that issued from the Empire Theatre after seeing William Gillette in Secret Service:

"Mary, isn't he perfectly wonderful? Think of being handsome, writing a play, being an actor and manager, and inventing a safety razor!"

It was Miss Maximilian, too, who overheard this confidence at the confectionery hard by the Globe, after a Bernhardt matinee:

The blonde in sealskin to the brunette in chinchillas: "Do you know French?"

The brunette in chinchillas: "Yes, a little. Madame said 'Yes' eight times, 'No' seven times, and 'My God' twice."

"The happiest season I ever had," said the star of The Nest Egg, as she thrust a Book Lover's Index into her bag to read on the train. The book's first page had an inscription:

MY DEAR ZELDA SEARS:

Not much in this book will be new to you long. Notwithstanding which, pray accept it as a souvenir of a

(*Continued on page* 10.)

White, N. Y.

ON BOARD THE "HENDRIK HUDSON"

From "Overnight" at the Hackett Theatre, N. Y.

THEODORE ROBERTS

A GENIAL ABORIGINE

TABYWANA receives callers with a smile that leaves no doubt of his cordial frame of mind. He has cultivated a cheerful disposition which is impervious even to the imperative negatives repetitiously plastered upon the available wall space of his dressing room: Don't Smoke, Don't Worry, Don't Tell Us Your Troubles, Don't Leave Your Door Unlocked, Don't Keep the Electric Lights On While They Are Not In Use. With such excellent advice, profitable reading for idle moments, does the management of the Broadway Theatre cherish the spiritual and material welfare of its inmates and others. Possibly a strict observance of these prohibitory injunctions has produced the placidity which marks Theodore Roberts; possibly not. At any rate, as he drags in a chair from a neighboring room for his guest and plants himself in the original chair, there is no acidity in the voice that says "Yes, I'm an Indian again, but I'm not much stuck on the role."

Truth to tell, the role appears to be much stuck on him. The Indian is thick on his face and arms.

"I hoped I had left it behind, for although it is one of my best known parts, I should be contented to try something else now. When Mr. Royle was writing The Squaw Man it occurred to me that a real Indian role offered considerable dramatic possibility. So I suggested to the author that Tabywana should speak only in his native language, using all the force and declamatory power at his command, while his interpreter should transmit his words like an inflexible automaton. The idea, of course, was to strike an effective contrast between the two. With this intention, Mr. Royle secured the services of a Ute Indian, Baco White, who was attending a conference in Washington, and from him I learned my role. It was a difficult proceeding, because Baco White thought we were making fun of him. At first he got angry and once he jumped up and walked away, vowing he'd never have anything more to say to us. We fairly had to drag the words out of him until he understood what we wanted them for. Then he was so tickled to think he was writing a play that his reserve vanished."

As he talked, Mr. Roberts had been decking his head with an enormous head-dress of eagle feathers and draping his shoulders with a red blanket. He was as convincing at close range as at a distance. That, indeed, is one of the things for which Theodore Roberts is noted; his makeups are as realistic as research and skill can make them. Every day he consumes an hour in arraying himself in the old red shirt, weather beaten trousers fringed down the side, beaded moccasins, coarse black wig, putty and paint. The result would astonish even an aboriginal Redskin. "It takes too long to get in and out of this makeup," said the actor. "That is one of my objections to the role."

Picking up a paper covered pamphlet from a nest of powder boxes, brushes, combs, candles, scissors and paint sticks, he continued: "Here is a libretto of the opera, a handy interlinear translation. Reminds one of school days, doesn't it? Under the Indian words are the English equivalents. That first sentence is a sticker." Mr. Roberts glibly rolled it off his tongue. "I suppose I said that over a thousand times, and then I couldn't remember it until I had made a glossary of the various words in my part, 165 of them, and had committed them to memory. After that I had no trouble with my lines. Originally Tabywana had considerably more to say, but Mr. Royle wrote in scenes and cut them out until the play was finally reduced to its present dimensions."

Tabywana had perched his eye glasses on his nose to point out various Ute words as he recited particular speeches. As he replaced the incongruous glasses in their case, he said: "Now, you wait a minute, and I'll be up as soon as I run through with this pow-wow scene." He grazed both sides of the doorway and the lintel as well when he passed out—in Indian file.

For a few moments silence reigned in the little room, save when some inquisitive passer poked his head in at the open entrance. A quill or two lay on the shelf with the putty and the other signs of the trade, as if an eagle made it his eyry. Scalp locks, moccasins and wampum belts straggled about the package of Old Durham from which Tabywana had recently filled his peace pipe. The wardrobe trunk stared openly at the radiator opposite, and an empty milk bottle on the window ledge—strange pariah in such a room!—cowered self-consciously behind the folds of a brown bathrobe. A copy of "Silas Marner" near the makeup box proved Tabywana to be not merely a Redman, but a well read man to boot.

"After all, this play is a pleasure, because every line counts," said Mr. Roberts, as he lumbered softly back. "It is worth doing, and that makes as much difference to the actor as to the audience. The people this afternoon like The Squaw Man. But then, they always do. You'd be surprised to see how alike they are. From Atlantic to Pacific, they laugh and gasp in exactly the same places, although the amount of the laughing and gasping depends upon the section of the country. The Middle West is the best and most responsive tract of humanity—next after New York. Of course, New York is the Mecca of the profession. Up in New England, they hang back with a superior air, a show-me attitude. They are so suspicious of mountebanks that it is a particular pleasure to convince them that you are in earnest. Out around Milwaukee, you get the slow, unimpressionable German element. New Englanders are too shrewd and Middle Northerners too sleepy to respond quickly."

THEODORE ROBERTS

Mr. Roberts speaks so easily and so melodiously that it is difficult to realize that the same voice can grunt and rumble and explode with such reverberations in Tabywana's dialect. So gentle are his tones that the listener is scarcely conscious of their round power. Such a voice, however, the result of years of constant practice, shows instantly the strong purpose and the artful intelligence that have guided Mr. Roberts on his career. After all, success is something more than fortuitous chance.

"One per cent. of the audience determines the fate of a play." Mr. Roberts' eyes narrowed shrewdly until their searching gaze almost disconcerted the target. "A single girl in the front row can destroy the best point. One year our company in Unknown made such a tremendous hit in a Southern town that they begged us to play a return engagement. It was eventually arranged and a big house greeted us uproariously, but my appearance as an idiot dressed in rags so amused a fat old darkey up in nigger heaven that she chuckled drunkenly every time I opened my lips." The actor imitated the chuckle, like a nervous hen. "You can imagine the result.

"Such things will happen, especially in prohibition districts like Kansas, where patrons carry a flask in their pockets. I mention Kansas because of a similar episode during a performance of The County Chairman. When, in the deathlike stillness of the house, I walked up to the villain to make the big speech of the scene in a tense, quiet voice, some drunk in the gallery remarked thickly, 'Smash him in the jaw.' It took me right out of my part, and for an instant I was tempted to talk the rest of my lines without any attempt at acting, but finally I decided that the rest of the house was taking it seriously enough for me to do my best. Before the end of the act it was all right again.

"When they called me out for a speech at the end of the act, I talked to that chap in the gallery. I told him that if he should buy an expensive piece of silk just to tear it up, people would think him crazy. In the same way he was ruining my work and the pleasure of the audience by such unwarranted interpolations.

"Between audience and actor there is a Marconi line of communication, an invisible cord, which no man, drunk or sober, has the right to cut. By it each actor can feel every movement. In the quiet scenes he even knows when a fan is waving or when a girl turns to whisper to her escort. Perhaps the audience doesn't know it, but a good actor is marked by his ability to spot their slightest movements and to do something that will recall their attention. He does it unconsciously after he has once learned the trick.

"What is Belasco doing while his play is on? Watching the actors? Not a bit. He stands with his eye glued to a hole in the curtain and watches the audience. He notes the movements in the house and what people are moving. Then when too many get restless at the same time, he knows something is wrong with the play, and he alters it before the next performance."

If all actors could take this leaf from Theodore Roberts' experience and apply it intelligently and personally, the American stage would not know itself. It is worth remembering, although even the most ambitious can achieve expertness only through tireless effort.

"The Squaw Man is my fourth old play this season," said Mr. Roberts. "I am a confirmed revivalist. The others were Jim the Penman, Diplomacy, and The Merry Wives of Windsor. Baron Stein in Diplomacy is not much of a part, because it is all in one key. The Baron plays on deceit and anger, and he never is in earnest. The limited range doesn't offer anything for an actor to show his versatility. In that respect it is like Tabywana in The Squaw Man. I have lots of tools in my chest and I want to use them all, or else they will get rusty. When such a role comes my way, I'm mighty glad to see it.

"I have played Shakespeare before these few performances of Falstaff and I hope to play him again. In fact, Shakespeare represents my ambition, because he gives a permanent distinction. Fond as I am of Shakespeare, however, I don't want to go hungry. A Shakespearean actor is a top-notcher, the color bearer of the army. Although I am singularly fitted for legitimate work of that class, I am unfortunately barred because I am too big to support any American tragedian. Keene sized me up and said no. Imagine me playing Iago to either of them as Othello. Of course, Othello must dominate the stage, but where is there a Shakespearean, excepting Robert Mantell, who is large enough to do it?

"I want to play Shakespeare because such a career establishes a reputation unassailably, and not because it requires a high class of acting. In my opinion, every actor who ever identified himself with those roles retrograded in his art. The standard delivery of those parts is artificial, stilted, stiff, affected, unnatural and calls for the lowest class of acting. Shakespeare, above all other dramatists, does require study and analysis. The intellectual achievements of the Shakespearean exponent, however, are all marked off on his histrionic attainments."

This frankly heretical view of the situation, which will rack some and rejoice others and probably astonish all, indicates Mr. Roberts' firm belief in the realistic school of acting. He probably does not believe that photographic accuracy in depicting life is the highest form of art; certainly he mixes imagination with realism in the roles that he plays. Just where realism should leave off and idealism should begin has agitated the world ever since realism was invented, and is likely to continue as a subject for debate as long as human temperaments vary. Drama is like tea: some prefer it hot and some prefer it cold. In this case, each man must be his own doctor. Mr. Roberts will have both adherents and antagonists.

"Since I began playing Indian roles, I have learned many things about Indian life from such books as Frederic Remington's 'Way Of An Indian.' The Indian method of governing existence is so foreign to ours that we cannot comprehend his point of view. English fairy stories, 'Alice in Wonderland' for example, would be absolutely unintelligible to an Indian child, because the spirit of even their folklore doesn't touch the tips of its fingers to the genius of English myth. An Indian may kill his wife if she disobeys him, but if a white man touches a squaw, the insult is avenged by the whole tribe. Each tribe jealously guards its right to govern its own affairs and to live free from molestation."

A man with a big portfolio under his arm slid in through the doorway. "I am going to pose while Mr. Raymond sketches me," explained Mr. Roberts. The actor must feel as if he were a continuous exhibit, for one inquisitive caller is displaced only by another of the same ilk.

If the artist can shut up in his portfolio all of the actor's personality, he will have achieved a triumph. Aside from mere physical size and color, there is restrained force of character, decisive moderation of manner, lucid rapidity of thought, mellow animation of speech, and large geniality of attitude. If that isn't a picture no artist can paint, at least it will keep him busy for a while.

MRS. B. F. KEITH'S BEQUESTS.

The will of the late Mary Katherine Keith, wife of B. F. Keith, was filed Dec. 21 in Dedham, Mass. The will was drawn Feb. 11, 1907, with the following provisions: One-third to her husband and $5,000 each to Agnes Gibbons, a niece, and Rev. Charles A. Finnegan, with the balance to her son. In a codicil to the will she makes the following public bequests: St. Mary's Infant Asylum, Little Sisters of the Poor, Home for Destitute Catholic Children, and Quincy Street (Boston) Free Home for Consumptives, $5,000 each.

IL VENTAGLIO.

At the Waldorf-Astoria, Jan. 2 and 3, the Yale University Dramatic Association presented Il Ventaglio (translated The Fan), by the Italian playwright, Carlo Goldoni. Professor Kenneth McKenzie, of the faculty of modern languages at Yale, made the translation.

PLAYS OF THE WEEK

Lyric—The Deep Purple.

Play in four acts by Paul Armstrong and Wilson Wizner. Produced Jan. 9. (Liebler and Company, managers.)

William Lake	Richard Bennett
George Bruce	William A. Norton
Gordon Laylock	Emmett Corrigan
Harry Leland	Jameson Lee Finney
"Pop" Clark	W. J. Ferguson.
Connolly	George T. Meech
Flynn	George M. Fee
Laura Moore	Catherine Calvert
Kate Fallon	Ada Dwyer
Mrs. Lake	Isabel Waldron
Ruth Lake	Mabel Morrison
Christine	Rosamond O'Kane
Postman	John Williams
Bell Boy	Andrew Kelly
Valet	Elmer Clifton
Page	Henry Davidson
Messenger	William Page
Organ Grinder	Giovanni Cavalaro

Paul Armstrong seems to have acquired the habit of turning out Broadway hits, and in his latest he has associated Wilson Mizner as a partner. The Deep Purple rattles as wildly as any melodrama that ever leaped from crag to crag. The youthful hero, a paragon of earthly grace and heavenly virtue, plunges energetically into the foaming rapids of adventure and negotiates them with superhuman skill and luck, without losing a hair from his reckless head.

Harry Leland, the crookedest crook that ever walked a crooked mile, induced an innocent country girl from Buffalo to elope with him. In New York, Doris Moore found that her Harry was in need of money because—as he explained it—his former partner in mining ventures withheld his profits. Thinking to aid Harry and his friend, Mr. Clark, Doris decoyed this stony-hearted William Lake to a flat at the behest of the schemers, who planned to blackmail Lake. Meanwhile Leland and Clark and another pal, Connolly, had betrayed to the police one Gordon Laylock, upon whose head was a heavy price for various murders in the West, and to whom Mrs. Fallon, one time 'Frisco Kate, had extended her sympathy. Mrs. Fallon, partly in revenge and partly to befriend Doris Moore, warned the heroic Lake of the trap, so he was ready to stave off Leland and Clark and to rescue from their clutches the girl he already loved. To repay Mrs. Fallon he helped her buy Laylock's way out of prison. His questionable generosity reaped its immediate reward, for Laylock not only saved him from Leland's revolver, but also shot the villain. Finally the marvelous Lake shipped Gordon Laylock and Mrs. Fallon to Algiers and Doris Moore and himself to Buffalo.

Into this seething cauldron of plot the weird brothers have stirred all sorts of horrid possibilities, sharp contrasts, vermilion situations, vivid characterizations, and clever speeches. What might have been a dissolute orgy of dramaturgy, however, was converted into a vivid play by a cast that was a credit to itself and its management.

What could be feared with Richard Bennett, Emmett Corrigan, Jameson Lee Finney, W. J. Ferguson, and Ada Dwyer under one roof? Mr. Bennett was in fine fettle and somehow imparted to his incorrigibly heroic hero more than enough real manliness to make every one in the audience share Kate Fallon's sentiments, which it would be a pity to repeat here in cold blood. Convincing in all his scenes, Mr. Corrigan's last words and the bit of acting before them expressed a depth of speechless gratitude almost incredible in such a role—playwrights to the contrary notwithstanding. Mr. Finney's villain was a villain to admire, none of your namby-pamby actors, although Harry Leland was a despicable coward. W. J. Ferguson's lieutenant villain was painted in almost ludicrous caricature, which was not far out of the extraordinary ensemble. In the deliberate surety of her work Ada Dwyer took her place in this constellation.

Besides these eminent tillers in the histrionic field, Catherine Calvert and Rosamond O'Kane added a few deep furrows. Miss Calvert's voice has a tendency to running in a thin rivulet, but she at least makes the impossible heroine almost human. Rosamond O'Kane should train her enunciation into a clearer tone, because some of her Swedish dialect gets lost. Others in the cast filled small roles well. The scenery is excellent.

Bijou—The Havoc

Play in three acts by H. S. Sheldon. Produced by Henry Miller, Jan. 9.

Richard Craig	Henry Miller
Paul Hessert	Francis Byrne
Denton	Daniel Pennell
Kate	Laura Hope Crews

The Havoc evidently is an arraignment of new or advanced thought and Ibsenism. As free love is freely discussed, the intention of the author seems to be to prove the disastrous consequence of straying far from conventional morality. Probability is strained to the breaking point when the husband, Richard Craig, finding his wife and his friend, Paul Hessert, together, instead of shooting up the entire household, reasons out the situation with his disreputable rival and allows matters to run their course. Craig gives over his wife to Hessert, and after her divorce and her marriage to Hessert, continues to live with them as a boarder. Craig and Hessert simply exchange places. Such a procedure is, indeed, disagreeable. Craig knows that Hessert is too villainous ever to become anything more than a criminal. He bides his time. Hessert is soon caught tampering with his accounts and stealing money from the railroad with which he is employed and of which Craig is general manager. Mrs. Hessert, ex-Mrs. Craig, gets an inkling of irregularities, which brings her to Craig to learn the truth. She pleads for a smothering of the scandal, not for her own sake, not for the sake of her child and Hessert's. She promises to set to work as a stenographer and with her earnings to reimburse the company. The curtain falls on a rather unsatisfactory situation. Hessert has promised to exile himself in Europe and Kate has accepted her former position as stenographer to her former husband, Richard Craig.

The author has rather evaded his task. He has raised points, turned affairs topsy-turvy, but has refused to solve the difficulty. He has good ideas, knocks rather skillfully at the present day tendency of allowing freedom of inclination to override considerations of conventionality, considerations which the laws of nature have proved to be profitable, but in the end his weakness in tying together his strings into a plausible knot diminishes the force of his argument. Situations, however, are handled splendidly and grip the nerves with no uncertain hold. The play has the further advantage of four excellent actors.

Henry Miller plays with surety, which is also true of Laura Hope Crews and Francis Byrne, and maintains the dignity which he is wont to display in all his roles. The contrast between his earlier conduct, when he little suspects what villainy is taking place in his house, with his later air of smooth sarcasm, when he is quietly waiting for affairs to reach their logical conclusion, is superb. Richard Craig is a role much different from that of Stephen Ghent in The Great Divide and that of the faith healer in the play of the same name, in both of which Mr. Miller did some good work, but is of equal excellence.

Laura Hope Crews grows better in every role. Kate Craig could be overacted easily, but Miss Crews refrains from hysteria and mawkishness. She is womanly, holds herself well under control and gives a splendid performance.

Francis Byrne seems destined for bad men parts. He makes such an excellent villain, putting every bit of vitality into making a success of his role, that he will doubtless be held to those undesirable parts. Paul Hessert is a mean, caddish individual, without a redeeming trait. Selfishness with a monstrous supply of false philosophy is his most evident possession. Mr. Byrne does not hesitate to divest Paul of every sympathetic appeal and therein proves his worth. He is a good bad man.

New Theatre—Vanity Fair.

Dramatization in seven scenes of Thackeray's novel by Robert Hichens and Cosmo Gordon-Lennox.

Miss Briggs	Lelia Repton
Mrs. Firkin	Helen Relmer
Bowls	John Sutherland
Mr. Pitt Crawley	Frank Gillmore
Sir Pitt Crawley	Louis Calvert
Captain Rawdon Crawley	Graham Browne
Miss Rebecca Sharp	Marie Tempest
Miss Crawley	Mrs. Harriet Otis Dellenbaugh
Miss Amelia Sedley	Olive Wyndham
Lieutenant George Osborne	William Raymond
A Market Woman	Lewise Seymour
The Earl of Southdown	Stewart Baird
Fifine	Carmen Nesville
General Tufto	William McVay
The Marquis of Steyne	Albert Bruning
Mr. Wenham	Ben Johnson
Mrs. Major O'Dowd	Rose Coghlan
The Countess of Bareacres	Thais Lawton
Lady Jane Crawley	Elsie Herndon Kearns
The Countess of Gaunt	Gail Kane
Mrs. Winkworth	Eleanor Scott L'Estelle
The Marchioness of Steyne	Olive Oliver
Mr. Tom Toady	Edwin Cushman
His Majesty George IV.	Lee Baker
The Vicomte de Trufigny	Ferdinand Gottschalk
Mr. Moss	Pedro de Cordoba

Vanity Fair offers obvious opportunities to the dramatist who is imaginative enough to construct around Becky Sharp a series of scenes that will show her off without leaving too wide gaps between episodes. This dramatization by Robert Hichens and Cosmo Gordon-Lennox, successful in maintaining the local color of the novel and in reproducing the characters vividly, attempts some sort of dramatic cumulativeness by halting its narrative with the rupture between Mr. and Mrs. Rawdon Crawley. The first scene, introducing the Crawley family, ends with Rebecca's announcement of her marriage to Rawdon. After meeting Lord Steyne in the *marché aux fleurs* at Brussels, Rebecca's plans are interrupted temporarily by the battle of Waterloo. After her return to London, she wheedles money from the enamored Lord and obtains an invitation to appear at Gaunt House, where she also makes a conquest of George IV. While Rawdon languishes in a debtors' prison, Becky entertains Lord Steyne in her rooms in Mayfair, until the liberated husband unexpectedly appears upon the scene to the downfall of her schemes.

This final misadventure closes a rambling plot with a crisp snap that commends itself to the observer; also it leaves untold all the latter part of Becky's career as it is narrated in the novel. The dialogue, extracted from the book as far as practicable, shares the same discursive quality with the plot, and not

(*Continued on page* 8.)

THE STAGE CHILDREN'S TREE.

Through the efforts of Daniel Frohman, William Harris, and Mrs. Anna V. Morrison, the stage children of New York were entertained Christmas night at the New York Theatre. Mrs. Kate Douglas Wiggin, Mrs. Taliaferro, Mrs. Thorne, Dr. Ida Nahm, and Mrs. Sallie Neidlinger saw that the youthful thespians each went away armed with a gift. The entertainment consisted of acts by children for children. Among the entertainers were Gertrude Kerfin, Toots Solomon, Burton Janes, Eligidia Corboni, Minnie and Harold Hexter, Anna Walsh, Jessie Spitzer, Zenia Keefe, Isabelle Longwell, and the Rebecca Quartette, a company of young ladies from Rebecca of Sunnybrook Farm. After the vaudeville in the Criterion Theatre the whole assemblage moved to the banquet room of the New York Theatre, where luncheon was served and the four Christmas trees were stripped. Rev. Thomas R. Slicer and Joseph Grismer made addresses.

AN AFTERNOON WITH THE DRAMATIC PROFESSION.

The Equal Suffrage League of New York held a meeting at the Hotel Astor, Friday afternoon, at which prominent actress-suffragists spoke. Beatrice Forbes-Robertson was the moving spirit of the gathering. Other speakers were Anne Wynne, Vida Sutton, Mrs. Emily Wakeman Hartley, and Amelia Bingham. Disappointments were rife, for the long list of actresses who were to have been present was pretty well depleted by the numerous telegrams of regret. Hehrietta Crosman, Lena Ashwell, and Olga Nethersole were out of town, Mary Shaw had gone to Troy, Constance Collier was rehearsing, Louise Closser Hale was making a production at the Twelfth Night Club, Marie Tempest was rehearsing, Mrs. Harriet Otis Dellenbaugh sent her regrets, and Edith Wynne Mathison, although an advocate of suffrage, does not take part in public gatherings. Even with these losses the meeting went on at a lively pace.

THE BOSS PRODUCED.

The Boss, the new play by Edward Sheldon, author of Salvation Nell and The Nigger, had its first presentation at the Garrick Theatre, Detroit, on Monday night, with Holbrook Blinn as the star, under the direction of William A. Brady. The play is based on the character of Michael Regan. Originally a barroom keeper, he has risen to a position of power in politics, though politics is merely incidental, and is in no sense an important factor in the story. Through his shrewdness Regan gets the upper hand of a banker, whose daughter offers to marry Regan in order to save her father's fortune. Their marriage develops into a domestic conflict. In the end the better nature of the man is revealed and the two come to a happy understanding. Mr. Blinn's supporting company included Emily Stevens, Ruth Benser, Frank Sheridan, Howard Estabrook, Hannah A. Lamotte, H. A. Weaver, and Kenneth Hill.

THE FAUN PRODUCED.

William Faversham presented Edward Knoblauch's comedy drama, The Faun, for the first time at the Majestic Theatre, Erie, Pa., on Monday night. Mr. Faversham impersonated a faun, the god of the shepherd. While the goat's feet were not in evidence, the short horns and pointed ears were plainly visible. This faun wanders away from the woods and fields and is found in all his nakedness in a London garden. He is at first thought to be a tramp, but when his identity is discovered he is brought into the house, clothed as a human being, and named. His ignorance of the conventionalities leads to amusing incidents, and a love story is developed. Julie Opp appeared as a fifer in a suffragette band, Martin Sabine as a reckless young lord, and Albert Gran as a distinguished K. C., and others were Lionel Belmore, Harry Redding, Frank Hollins, Nina Herbert, and Mabel Crawley.

GARDEN THEATRE FOR GERMAN STOCK.

Gustav Amberg, who has lived in Germany since 1893, and has acted as European agent for the Shuberts, will take possession of the Garden Theatre, Jan. 16, installing there a dramatic and musical German stock company. Mr. Amberg in 1876 assumed the management of the old Bowery Theatre, later called the Thalia, and in 1888 he opened the Amberg Theatre, now the Irving Place, going back to Germany in 1893. He is directing the tour of Ernst von Possart in this country.

BERTHA KALICH IN THE KREUTZER SONATA.

Bertha Kalich, who appeared with the New Theatre company last season, is to make a starring tour under the Shuberts' direction this year in The Kreutzer Sonata, in which she starred under the management of H. G. Fiske several years ago.

BURNSIDE ILL.

R. H. Burnside, of the Hippodrome, is suffering from a severe attack of erysipelas.

infrequently has nothing but its own charm—such as it is—to excuse its existence.

Chief interest centered in Marie Tempest's portrayal of the "little demon with the green eyes." According to Miss Tempest, Rebecca Sharp was artfully demure, colossally imperturbable, and maliciously determined. She lacked brilliancy and verve. Although she sang well, one could not quite understand the royal George's infatuation for her upon that provocation only. The Watteau fancy dress, moreover, seemed rather too tawdry for so clever a woman to stalk her game in. Even when she failed to show the fiery and irresistible charm that the reader associates with Thackeray's Rebecca, Miss Tempest was at least interesting.

The support was in most instances notable for faithfulness in following Thackeray's creations, and will no doubt improve as repetition accustoms the actors to their roles. The delicacy of Amelia Sedley's portrait should be set down as a particular credit to Olive Wyndham, especially in the scene before the battle of Waterloo. Elsie Herndon Kearns also showed a marked advance in her work as Jane Crawley. Mrs. Dellenbaugh animated the tempestuous old Miss Crawley. Helen Reimer for her sturdy hard headedness and Leila Repton for her hypersensitive Briggs lined in characters of small importance.

Frank Gillmore does not get away from a self-consciousness, which, as he displays it, seems to be a part of the actor rather than of the role. Louis Calvert did his brief bit well. Graham Browne was not the alluring Captain Crawley that one constructs for himself out of the novel; this Rawdon had none of the smooth graces that one expects in an accomplished gambler. Mr. Browne, however, rose immeasurably in his handling of the difficult soliloquy in the sponging house. The play is full of soliloquies, most of which felt cold and conventional, but Mr. Browne realised all there was in his. William Raymond has the right idea, but it is rather discounted by his nervousness. Albert Brunning's Marquis of Steyne was an abandoned old profligate, to be sure, but a profligate of a very ordinary class, not of the peerage. Ferdinand Gottschalk may be depended upon for unique work; he played his role in farcical tempo—which was rather incongruous, although not displeasing. Pedro de Cordoba touched a role that might easily have been caricatured, with just the right amount of Judaic suggestion; it was a delicate performance marked by extraordinary taste.

Of none can it be said that he failed. In all the long list, much care had evidently been spent on innumerable details that show only when they have been overlooked by the manager. The ensemble scenes were not speedy enough, but were usually pleasing to watch. The *marché aux fleurs* only is worthy scenically of special mention. Although the first night hoodoo of the New Theatre was hovering in the background, the performance was so creditable that one may predict success without hesitation.

Bijou—The Right Princess.

Drama in three acts, by Clara Louise Burnham. Produced on Jan. 6, by Robert Dempster.

Dudley ..... Evelyn Varden
Miss Hereford ..... Grace Hoyt
Miss Graves ..... Frances Hoyt
Billy ..... Robert Dempster
Saunders ..... Walter Young
Guy Hereford ..... Charles Lane
Frances Rogers ..... Maude Gilbert

Christian Science came to the rescue of orthodox medical methods in the benefit performance of The Right Princess, when the New York Diet Kitchen reaped over $1,000 for their crusade on germs. The patronesses included Mrs. John Drew, Mrs. Jules S. Bache, Mrs. Henry Villard, Mrs. Emerson McMillin, Mrs. William C. Osborn, Mrs. Frank H. Platt, Mrs. Edward Lauterbach, Mrs. Adolphe E. Smylie, Mrs. Ernest Thompson Seton, and Mrs. R. A. C. Smith.

The play, like the novel from which it is dramatised, treats Mrs. Eddy's religion quite seriously. Frances Rogers, by her indefatigable efforts, finally restored sanity to Billy Hereford and frustrated the malicious animal magnetism of his uncle Guy. Billy, through the selfish machinations of this same uncle who hankered after the family estate, had been thrown from a horse in his youth and as a result of injuries to his brain had grown up with no higher ambition than to string glass beads. By suggesting divine love, Miss Rogers cleared the fog from the clouded brain and turned the gibbering idiot into an eligible youth whom she was only too glad to marry.

Robert Dempster's performance of the leading role was marked by force and realism in the first acts, and by most engaging individuality in the last. Maude Gilbert pursued quiet methods successfully, and Evelyn Varden made an effective servant.

At Other Playhouses.

WEST END.—Marie Cahill in Judy Forgot proved a strong New Year's attraction at this house. Miss Cahill was enthusiastically received in the "Whoop La-La" song, which had many encores. The production was beautifully staged. The performance was snappy from the very start of the performance to the last curtain. Arthur Stanford and James B. Carson were particularly good. Maud Meredith played Trixie most satisfactorily, and the large number of well trained chorus people made the musical numbers most agreeable. This week, Sam Bernard in He Came from Milwaukee.

GRAND OPERA HOUSE.—A. H. Woods' production of The Girl in the Taxi, with Carter De Haven featured, was the well-patronised attraction here last week. The original company was kept intact. This week, Seven Days.

CIRCLE.—Henry Ellsworth and his pictorial lecture on Oberammergau succeeded The Midnight Sons this week. Matinees and evening performances are given daily.

BERKELEY.—Frank Lea Short, president of the American Dramatic Guild, began a two weeks' engagement at the Berkeley Theatre in the morality play, Mankind, and the miracle play, The Second Shepherd's Play, Jan. 4.

KNICKERBOCKER.—The fact that the Knickerbocker Theatre is dark this week does not mean that the house is unused. Maude Adams and her flock of associates are rehearsing Rostand's Chantecler. Miss Adams opens at this house Jan. 16.

CRITERION.—William Gillette's removal to the Criterion Theatre Monday, Jan. 2, for a continuance of his farewell New York engagement in revivals of his popular successes seemed to give new vigor to the engagement. Mr. Gillette has proved his hold on the American playgoing public. His tenancy of the Criterion is for three weeks only, of which the first fortnight is to be devoted exclusively to Secret Service. Next week the three old favorites, The Private Secretary, Too Much Johnson, and Sherlock Holmes will have their last New York performances, so far as Mr. Gillette is concerned.

IRVING PLACE.—The repertoire for the third and last week of the engagement of Ernst Ritter von Possart, at the Irving Place Theatre, is as follows: Monday night, Lessing's Nathan the Wise; Tuesday night, Teepfer's By Command of the King, and Molière's The Learned Women (Les Femmes Savantes); Wednesday night, The Merchant of Venice; Thursday night, Erckmann-Chatrain's Friend Fritz; Friday night, Nathan the Wise; Saturday matinee, Friend Fritz, and Saturday night, By Command of the King and The Learned Women. This engagement of Herr Possart, after a lapse of twenty-one years since his last visit to this country, has proved that the memory of great acting never dies, and that there is always the warmest of welcomes in this country for real dramatic art. The Irving Place Theatre has been filled during this engagement, and the wonderful enthusiasm of the audiences must have been deeply gratifying to the man who has been the foremost figure of the Continental stage so many years.

ACADEMY OF MUSIC.—Children of the Ghetto was presented by the Academy of Music Stock company last week. The long cast of characters was well taken care of by the regular members, augmented by a number of new people. John T. Dwyer as Reb Shemuel and James Devine as Melchitsedek Pinchas gave particularly careful performances of these important roles and deserved great credit for their work. The shy carpenter of Morris McHugh was a fine piece of character work, and Frances Young as Malka won much applause. Grace Shanley as Esther Answel, the little girl, gave a most complete performance of this excellent part. This little actress adds great strength to the Academy production wherever children are required in the cast. Carrie Clark Ward as Belcovitch played the part with characteristic carefulness of detail. Anna Hollinger as Mrs. Jacobs was excellent. Corrine Cantwell as Milly Phillips did well what the part called for. This week, East Lynne.

White, N. Y. Sybil Carlisle Dorothy Parker—Edgar Kent Yorke Stephens

THE BARON (STEPHENS) THREATENS TO USE THE SPECIAL LICENSE

From "Pomander Walk" at Wallack's

White, N. Y. George W. Anson Billie Burke Rose Rand

"WHY DON'T YOU MAKE UP?"

From "Suzanne" at the Lyceum Theatre, N. Y.

THEATRE MANAGERS DINE.

More Than One Hundred and Thirty Persons at the Seventh Annual Banquet.

The seventh annual dinner of the Association of Theatre Managers of New York was held in the ball room of the Hotel Plaza, Thursday night, Jan. 5. At the guest table sat Charles Burnham, Henry W. Taft, Clarence H. Mackay, Otto H. Kahn, Guilio Gatti-Casazza, Daniel Frohman, Percy G. Williams, A. L. Erlanger, Rennold Wolf, Arthur Brisbane, Augustus Thomas, and John Kendrick Bangs. Among the other diners were E. L. Baylies, Joseph Brooks, James B. Brady, Winthrop Ames, George M. Cohan, Charles B. Dillingham, Martin Beck, Commissioner Clement Driscoll, Judge J. J. Delaney, Judge Erlanger, Joseph Grismer, Sam H. Harris, Alf Hayman, H. B. Harris, William Hammerstein, Arthur Hammerstein, Marc Klaw, W. Delancey Kountze, Charles Klein, Frank A. Munsey, Louis N. Parker, Joseph Weber, Florenz Ziegfeld, Jr., J. Fred Zimmerman, Joseph Hurtig, Al Hayman, and John Murray.

Charles Burnham, president of the association, was toastmaster, and introduced the speakers. Mr. Burnham himself spoke briefly on two of the most urgent questions with which the theatre is confronted, the "intolerable speculator nuisance" and the unjust laws in several States relative to the employment of children on the stage. During the past year, said Mr. Burnham, the managers had made application to the city authorities for the elimination of the sidewalk harpies and had offered their co-operation toward that end. In regard to the unjust laws, Mr. Burnham hoped soon to see a national organization formed for the purpose of securing adequate and just legislation. After his few words he introduced John Kendrick Bangs.

Mr. Bangs' address was a mixture of humor and retrospection. He considered, he said, his invitation to the dinner as a sort of peace offering from those who had returned so many of his plays and as a sop to his injured feelings. Comparing the old theatre with the new, Mr. Bangs was inclined to favor the old. The modern theatres, according to Mr. Bangs, lack a distinctive atmosphere. In the old days when one wanted to see a certain kind of a play he knew where to find it. Daly's stood for the clean, sweet and appealing kind of drama, Wallack's was the home of the dramatic, and the Union Square housed the melodramatic and risque. The modern plays, also, seemed to Mr. Bangs to suffer in comparison with their predecessors. Three of the current successes were used by Mr. Bangs to illustrate his objections. In one, the creation of a hero from a criminal who intends, on his release from prison, to marry another man's wife, was not to Mr. Bangs' liking. In another he deplored the use of motherhood as the basis of a farce-comedy, and in the third he regretted to see an actor for whom he had the highest respect appear in a role in which he was forced to marry a member of the Housemaids' Union. The responsibility, however, he would not put upon the managers, but upon the playgoers.

Augustus Thomas, though not the succeeding speaker, in his address, replied to Mr. Bangs' criticisms. He thought that the theatre in New York was undergoing a transitional and refining era, and that the specialization for which Mr. Bangs argued would soon be attained. Taking up the three plays which the earlier speaker had criticised, Mr. Thomas explained why he thought the author's purpose was legitimate and why the subject was proper dramatic material.

A. L. Erlanger followed Mr. Bangs. His speech was one long laugh. Though humorous the address contained many sound comments on the contemporary theatre. Mr. Erlanger thought the insertion of more Saturdays and holidays in the calendar, the employment of chorus girls dressed in the Ziegfeld manner and seated in the orchestra, and the construction of theatres with all aisle seats and every seat in the front row would be a material help to the box-office success of a play. Continuing in his satirical vein, Mr. Erlanger said: "I do not think it is right for a producing manager to withdraw a play from the stage just because the public do not want to see it. The authors and players are wedded to their art; besides my associates and self have tested in the courts that the theatre is a private institution, and you may keep a play on the boards, even if you have no audience. Moreover, the mechanics' and musical union have only asked for the contents of the box-office—they have not demanded the right to sell and take tickets.

"The first production of all the plays moves along simply, and sometimes inoffensively. The actor as a rule has stage fright when he should be at his best. The public help this along by commencing to arrive at nine o'clock, when you have advertised 8.30 sharp, and when the first act is finished (which they have not seen) go out in the lobby and tell each other that the play lacks plot. During the last act they are busy gathering together their wraps so as to be sure to be in the restaurant on time."

Rennold Wolf continued Mr. Erlanger's satirical style, but directed his shafts at the managers. "The critic," said Mr. Wolf, "is the only person connected with theatricals who is more despised than the author, and his only reward is the display of his name on an ash can."

A NOTABLE ANNIVERSARY.

On Dec. 26, 1870, the first regular theatre in Bridgeport, Conn., was opened. Newton Beers, last week, on the anniversary of the event, furnished THE MIRROR with this clipping of the event, forty years old:

"The attendance at the opening of the new Bridgeport Opera House last evening was not so overflowing as could have been desired, but still it was quite large and brilliant, and comprised many of our most prominent citizens. At eight o'clock the curtain rose and Colonel S. B. Sumner appeared upon the stage and opened the entertainment by reciting an original poem written expressly for the occasion. Then Tobin's comedy, The Honeymoon, was given to the satisfaction of the audience, which frequently manifested their approbation throughout the performance. Mr. J. B. Studley's part, the Duke Aranza, was well sustained, and in the character of Juliana Miss Ida Vernon showed herself to be an accomplished actress. The other parts were well filled, and the whole play moved on as smoothly as one could wish. The farce, Trying It On, which concluded the entertainment, will not, in our judgment, bear much praise, and especially for last evening, was not the best afterpiece that could have been selected. The Lady of Lyons will be presented this evening, and the screaming afterpiece, My Neighbor's Wife. This evening the price of seats will be: Orchestra circle, 75 cents; reserved seats, $1. Dress circle, 50 cents; reserved seats, 75 cents."

Ida Vernon is perhaps the only survivor of this occasion.

THE AMERICAN ACADEMY.

At the Empire Theatre, Thursday afternoon, Jan. 12, the American Academy of Dramatic Arts will present for the first time in English a comedy in three acts, entitled The Aviary, from the French of Marc Sonal and Gabriel Annel. The two one-act plays, The Convict on the Hearth, by Frederick Fenn, and The Teeth of the Gift Horse, will also be given.

MISS TERRY'S FAREWELL LECTURE

Ellen Terry will make her farewell appearance in New York on the evening of Wednesday, Jan. 18, at Carnegie Hall. She will interpret, with acting, many of the famous feminine roles in Shakespeare, introducing each scene with characteristic comments drawn from her wide knowledge as a student and exponent of Shakespeare.

DUSTIN FARNUM.

Because of the postponement of The Silent Call, in which Dustin Farnum is to star this season, Mr. Farnum has returned to The Squaw Man, made famous by William Faversham, later introduced to the entire country by Mr. Farnum, and given in England as The White Man. The play is admirably suited to Mr. Farnum, but his role in it is not so picturesque as that of his Cameo Kirby of last season.

THE MATINEE GIRL.

(*Continued from page 5.*)

season when you read much that was worth reading to your grateful FRANCIS WILSON.

It was the season of the Mountain Climber. In his company were an imaginative trio whom Mr. Wilson formally christened as "The Unholy Trinity." The trinity's best business was "telling novels" to their star. Placing Miss Sears, William Lewers, and Grant Mitchell before him, as children sit in class state, he would say to Mr. Lewers: "Begin."

Mr. Lewers spun from the web of his imagination the characters and the beginning of the plot. He introduced the novel folk. His was the work of preparation. "Go on, Zelda," Mr. Wilson commanded, and Miss Sears took up the thread. What strange deeds she made those characters perform! What heights of difficulties they climbed! What depths of troubles they sounded! Then to Grant Mitchell fell the duty of finishing the careers of the strange brain folk. His task he performed in such a way as to bring tears to Mr. Wilson's eyes, and Miss Sears' hand to her heart to still the cries of her envy. When the "unholy trinity" happen to be in the same town they go into solemn convocation and "tell" another novel, pledging always their former audience, the best audience in the world, say they, Francis Wilson.

The meanest man who walks Broadway asked me whether I didn't think there was a prophetic sound in the name De Kay. THE MATINEE GIRL.

BEATRICE HERFORD'S MONOLOGUES.

On the afternoon of Jan. 6 Beatrice Herford delighted a large audience at the Lyceum Theatre with a series of monologues. Nothing could be more amazingly innocuous or more genuinely comical than those five rambling discourses, and the listeners could hardly be induced to leave the building when the curtain fell and the lights rose at the end of the performance. The enthusiasm was merited, for, although the entertainment was light as froth, it was the most cheerful chatter possible. Furthermore, the lines are so bright and the suggested situations so clever that one sees in his mind's eye the whole group of characters involved in each monologue. The programme included The Only Child, The Matinee Girl, The English Party, The Caller, and for encore, The Pay Station Telephone Girl.

SAN ANTONIO THEATRE.

After many years of promises from theatrical promotors, San Antonio is really going to have a new vaudeville house where the Majestic Circuit can play. This was brought about by the hard working and tireless efforts of Lloyd Spencer, who until a few months ago was manager of the Royal Vaudeville Theatre. Mr. Spencer felt that the people of San Antonio wanted the Majestic Circuit, and the only way to get it was to build a theatre. The new theatre will have a seating capacity of 1,200, boxes and loges on the balcony floor. The company building the theatre was organized under the name of the Plaza Theatre Company and has for its directors Thomas L. Conroy, Hermann G. Stuacke, N. L. Petrich, Charles T. Fincham, and Lloyd Spencer. Ground will be broken soon and the theatre will open some time in March or April.

ABOUT BECKY SHARP

A SILLY STORY THAT HARRISON GREY FISKE HAD OBJECTED TO THE NEW THEATRE PRODUCTION.

The Facts About Plays Made from the Thackeray Novel and About Mr. Mitchell's and the London Stage Version of the Story—Mr. Fiske and Winthrop Ames Meet on the Matter, and the Result.

A silly story, that originated in one of the haphazard dramatic papers, to the effect that Harrison Grey Fiske had objected to the production of Vanity Fair at the New Theatre on the ground that he owned exclusive dramatic rights in Thackeray's novel, has found circulation in credulous quarters. Of course, Mr. Fiske did nothing of the sort, and equally, of course, anybody is free to make a play from the material contained in that classic. As a matter of fact, many plays were suggested by the novel before Langdon Mitchell invented Becky Sharp, the first version of the many, to meet with popular and artistic success. The version now current at the New Theatre was produced in London in 1901, two years after Mr. Mitchell's play was presented in New York. At that time it was given the same title, Becky Sharp; for the present occasion it has been re-named Vanity Fair, probably for the reason that that title is protected by Mr. Mitchell's copyright.

When the version by Messrs. Gordon-Lennox and Robert Hichens was brought out in London, Mr. Fiske was informed by a number of Americans who saw it that it was a plagiarism of Mr. Mitchell's work; that it followed in detail the scheme of his dramatization, and that the resemblance was so close as to preclude the possibility of accidental similarity. Mr. Fiske had just had an experience with regard to this play in the courts in this country. Belcher and Hennessey had endeavored to give an imitative play and were enjoined from continuing it by the United States Court. He decided to await the possible advent of the Gordon-Lennox-Hichens play in this country. When its production was announced recently at the New Theatre Mr. Fiske informed Winthrop Ames, the director, of the possibility that an infringement was involved. Mr. Ames at once replied that it was not the intent of the New Theatre to invade the rights of others, and that if Vanity Fair was an infringement upon Becky Sharp he would be the first to abandon the plan to produce it. As the result of these communications Mr. Fiske and Mr. Ames met and compared the manuscripts of the two plays in order to arrive at a fair and intelligent decision with respect to the question involved. As a result of this conference and comparison, which was attended by both managers in a spirit of open-mindedness, Mr. Fiske on Dec. 31 sent the following communication to Mr. Ames:

I have considered carefully the comparison of the two plays that we made last Tuesday at your office. There is no doubt that there is a great similarity in the choice of material. Of course, the difficulty Mr. Mitchell faced in making a successful dramatization of "Vanity Fair" lay in this very matter of selection. The framework he designed has been adopted by Messrs. Gordon-Lennox and Hichens, although, in fairness, I must say that in the treatment of this material there is marked dissimilarity. It is as though the English dramatists had taken the skeleton of Mr. Mitchell's play and covered it in a fashion of their own. They have employed less ingenuity and invention, and have followed the novel more closely in details.

It is scarcely credible that they would have exactly paralleled Mr. Mitchell's work in the choice of material by accident. The most obvious use of Mr. Mitchell's original devices is found in the introduction of Lord Steyne at Brussels on the eve of Waterloo. This is a fundamental element of invention in Mr. Mitchell's play, and one of great significance and value in his dramatic scheme. As I pointed out to you, Lord Steyne is introduced in the novel years later—in London, not in Brussels.

Your suggestion that any dramatist making an independent version of "Vanity Fair" would naturally select the precise scenes, periods, characters and condensations of time used by Mr. Mitchell is not borne out by the half-dozen or more previous dramatizations of "Vanity Fair" that were produced in England and in this country. All of these radically differ from one another in plot and substance, as the records show.

However, there are so many differences and disparities in the working out of Mr. Mitchell's play and the later play of Messrs. Gordon-Lennox and Hichens, that I do not feel the structural resemblances are likely to cause any confusion in the public mind, or work any serious injury to my property. For that reason I write to say that I shall take no steps toward seeking to restrain your production of "Vanity Fair."

I appreciate the spirit of fairness in which you met me. The course pursued in accepting my proposal to make a comparison of the two dramatizations has obviated the annoyance and the trouble that always attend litigation.

Mr. Ames responded to the foregoing as follows:

As I told you, if I had felt from any comparison that I was able to make that the Gordon Lennox-Hichens version of "Vanity Fair" in any way really infringed on that of Mr. Langdon Mitchell, I should have been the last to undertake the production of their version, because the New Theatre is very far from wanting to countenance any such procedure. It is a great relief to me that you find the two versions sufficiently dissimilar not to feel that we have imposed on your domain.

You thank me for "the spirit of fairness in which you met me." Believe me, I was only trying to follow in your footsteps, and I wholly appreciate the courtesy and frankness of your dealings in the matter.

This closes the incident and corrects the absurd rumors that were set afloat by the badly-informed or partisan dramatic paper that discovered a mare's nest in connection with it.

White, N. Y.

MRS. SAM SOTHERN.

Janet Sothern is a name new to this country this season. She hails from London, is the wife of Sam Sothern, and sister-in-law of E. H. Sothern. From Drifting Mrs. Sothern went into Henry Arthur Jones' new Play, We Can't Be as Bad as All That, doing commendable work in both.

MAESTRO VERSUS MANAGER.

The Production of Ysobel Abandoned—Astounding Results of the Artistic Temperament.

Pietro Mascagni is grieved and the Liebler company is exasperated by the complete failure of all plans for the production of Ysobel in this country. According to the original contract Mascagni's score, after being orchestrated by Milan publishers, was to be forwarded to New York. As soon as the composer was ready to sail, he was to receive 50,000 francs from the producers. Having sent the score to Sonzongo, the publisher, he demanded the stipulated $10,000, which was duly paid over by Ralph Edmunds, the Lieblers' representative at Milan. Understanding that preliminaries had been quite settled, George Tyler, manager for Liebler and company, engaged his entire company, brought them to New York, and announced the premiere for Nov. 21 at the New Theatre.

Then occurred the first hitch, a letter from Mascagni making demands not agreed to in the original contract. The Lieblers, it seems, were to manage a concert tour for the Maestro, for which a separate contract had been written. Mascagni suggested that this be included in the opera contract, and that an advance payment would be agreeable. He further wanted to be guaranteed against loss on the concert tour and to be released from all financial obligation under both contracts.

Upon the receipt of this naive communication, Mr. Tyler announced a postponement of Ysobel, and sent Bessie Abott and her company out on a short tour in Madame Butterfly and La Boheme to kill time. Finally, as with baggage packed he waited for instructions, Mascagni received from the Lieblers a letter whose effect was electric. They refused his demands, returned the orchestration to Sonzongo, and declared negotiations at an end. At this unexpected action on the part of the goose who lays the golden eggs, the composer exhibited excessive perturbation, for—it may be remembered—he has not written a successful opera since Cavalleria Rusticana, and local conditions make it impossible for him to produce Ysobel in Rome. Meanwhile, the Lieblers are losing $100,000, which has already been put into the production.

DR. GENTHE TO LOCATE HERE.

For many moons the Eastern friends of Dr. Arnold Genthe, the artist-photographer of San Francisco, have urged him to shift his base of operations to New York; but until recently he would not listen to their persuasions. The great fire destroyed his accumulation of valuable negatives and wiped out his remarkable and beloved collection of art objects, but even that calamity did not weaken his loyalty to the Golden Gate.

Dr. Genthe paid New York a visit not long ago—the first in years—and that converted him to the view of his admirers that here he would find a vastly enlarged field for his genius.

"In these streets," he declared, "there is material for a lifetime. New York is the most picturesque place in the world, and its cosmopolitan life affords an endless variety of subjects." For be it known that famous as Dr. Genthe is for his remarkable achievements in studio work, his outdoor pictures—landscape, marine, and urban—are even more highly regarded by connoisseurs. And so in the coming Spring he will close his studio in San Francisco and set up his camera in New York.

STOCK COMPANY NOTES.

White, N. Y.

Here is a portrait of Anna Hollinger, of the stock company at the Academy of Music, New York.

Lavinia Shannon has replaced Lillian Kemble as leading lady of the Forepaugh Stock company, Cincinnati. Miss Kemble is ill with typhoid fever. Miss Shannon opened with the company Jan. 1 in The Lottery Man.

Jane Alwyn, who came to this country for Our Miss Gibbs company, will be a member of the company at Lew Fields' Winter Garden.

Mai Wells was specially engaged to play in Are You a Mason with the White Plains Stock company, and next week she is also engaged to play the same part with the Percy Williams Stock company in Brooklyn.

Guy G. Harper closed with the Minnequa Stock company at Pueblo, Colo., on Sept. 19, and has spent most of the time since then at the bedside of his father, who is seriously ill in Muskogee, Okla.

Paul Byron, recently leading juvenile with Mabel Hite in A Certain Party, has accepted the post of light comedian with Percy Williams' Gotham Theatre Stock at Brooklyn, opening Monday in Are You a Mason?

SEVERAL BENEFITS.

Sunday evening a vaudeville entertainment for the benefit of the National Jewish Hospital for Consumptives at Denver, Colo., was given at the New York Theatre. The profits amounted to about $3,500. Gus Edwards and N. C. Greenhut made arrangements.

At the Republic Theatre, also on Sunday, a benefit for Temple Anche Chesed, under the direction of Edward Margolies, was given by well-known performers. Profits were about $2,000.

At the Waldorf on Saturday an entertainment for the City History Society reaped a substantial sum for the society. Maurice Renaud sang and a chorus from the MacDowell Club, together with some songs by the Baroness Wolsogen completed the musical portion of the entertainment. Grace Elliston appeared in Frankfort Moore's comedy of theatrical life called Kitty Clive.

The annual benefit performance for the Italian Hospital was given Saturday, Jan. 7, at the Metropolitan, when Aida, with Caruso, was the bill. About $12,500 was taken in.

THE ACTORS' SOCIETY.

An emphatic denial comes from Salt Lake City from the members of the Garrick Stock company to the report that the company had closed. A change has been made in the cast.

James Durkin has joined the company, to take the place of William Ingersoll, who has been playing the leading business since the opening. The other members are Walter Seymour, Henry Crosby, Wilson Day, Margaret Dills, and Jessie E. Pringle. Christmas week, the bill was The Girl of the Golden West, which was Mr. Durkin's premiere. The week before the bill was Mrs. Temple's Telegram, in which Walter E. Seymour played Jack Temple.

A report has also been circulated that the Academy of Music Stock company in New York is to close. This report is also strenuously denied. The truth is that when Mr. Fox assumed the lease of the theatre, Chauncey Olcott was booked for an appearance there and the contract had to be taken with the lease. Mr. Olcott's company will appear at the Academy Theatre, opening Jan. 30, and the stock company will lay off during his run. Christmas week's bill, Uncle Tom's Cabin, broke all records of the house. The company consists of the following members of the Society: Theodore Friebus, John T. Dwyer, Julian Noa, William Ecarts, Jack Bennett, William Kitts, Priscilla Knowles, Anne Hollinger, and Frances Younge, all of whom are adding to their laurels week by week. Last week The Children of the Ghetto was a splendid production and drew capacity houses at every performance. Jack Bennett was called upon at a short notice to play the part of Malchesideck Pinchas, owing to the illness of James Devine, who had rehearsed the part. This is the part originally played by William Norris. Mr. Bennett gave an admirable performance. J. Gordon Edwards is the efficient stage director.

Gossip of the Town

Rose Tapley, who retired temporarily from the stage three years ago, has again essayed the footlights and is now playing the lead in The Lion and the Mouse through the Middle West, attracting favorable comment everywhere.

Irving Brooks spent the holidays in the city. He is playing a high-brow German in The Girl of My Dreams, a type new to musical comedy, in which there is none of the buffoonery which usually typefies such a characterization.

Beulah Poynter and her excellent company in The Little Girl That He Forgot are making their fourth trip over the Wells time. At Memphis, Atlanta and Birmingham capacity business ruled the entire engagement. Burt and Nicolai, under whose management Miss Poynter has appeared the past five years, found it hard to replace Lena Rivers, but The Little Girl That He Forgot has proved a worthy successor. The cast remains the same with the exception of Mrs. Elsie Kaye, who has been replaced in the role of Grandma Martin by Sadie Steelsmith. Miss Poynter has renewed her contract with Burt and Nicolai, and they will present her the coming season in all the first-class houses on the Stair and Havlin Circuit. Harry J. Jackson looks after the business with the company, while Oliver Martell has charge of the advance.

Isadora Duncan and the New York Symphony Orchestra, under the direction of Walter Damrosch, are to appear together during the first week of February. Miss Duncan has added several dance interpretations to her already long list.

George W. Paige has been engaged by Manager Plohn to stage the new production of The Girl from Rector's for the coast tour, and will also resume his old part of the Professor.

The veteran comedian, Charles McDonald, closed his starring season as Rip Van Winkle under management of Thomas Alton Dec 31. Mr. McDonald is preparing his new production, Daddy Schuls, for the road.

In the Supreme Court in Brooklyn last week (Wednesday), Judge Putnam granted an absolute divorce to Madge Carlton Levis from John H. Levis.

Olive Vail, prima donna of the Chicago musical comedy, Miss Nobody from Starland, is ill in Terre Haute, Texas, with pneumonia. Miss Vail's condition is serious.

Frances McGrath is now a member of May Irwin's company in Getting a Polish, playing the role of Georgiana.

The long run of The Blue Bird ends Jan. 21. The play will not go on the road—at least for several weeks.

Frances Demarest, of the Madame Sherry company, has filed a petition in bankruptcy with liabilities of $1,851 and no available assets.

Emma Dunn opened her vaudeville season at the Hudson Theatre, Union Hill, Jan. 2, in a one-act comedy sketch, The Baby, by W. J. Hurlbut.

Lew Fields' next musical offering will be The Henpecks, book by Glen MacDonough, lyrics by E. Ray Goetz and music by A. Baldwin Sloane. The company will include, besides Mr. Fields himself, Lawrence Wheat, Bert Leslie, Joe Kane, Steve Maley, Frank Whitman, Gertrude Quinlan, Ethel Johnson, Blossom Sealey, Lillian Lee, and Edith Frost.

W. S. Abingdon played Louis Floriat in Madame X. for one performance, Dec. 24, in Philadelphia. Mr. Abingdon's appearance in the role was a private arrangement between Mr. Abingdon and Mr. Savage and did not mean Mr. Abingdon's continuance in the role. Boyd Nolan, who succeeded Robert Droget in the role, has signified his intention of playing the part till the end of the season.

Grace Van Studdiford comes to the Herald Square Jan. 17 in The Paradise of Mahomet.

Marietta Olly will open at the Plaza Music Hall, Jan. 16, in a condensed version of The Whirlwind, supported by eight people.

Owing to the illness of Martin Sabine, a prominent member of William Faversham's company, the premiere of The Faun, Edward Knoblauch's new play, scheduled for Indianapolis Ind., Jan. 4, was postponed till Jan. 9, in Erie, Pa.

A number of important changes were made in the heads of the executive departments of the Michigan circuit of theatres, Jan. 1. Arthur Lane, who has had the direction of the Majestic Theatre, Ann Arbor, during the past three years, will take charge of the general offices of the circuit commonly known as the Butterfield time. Mr. Lane's headquarters will be in Battle Creek, and he will assume most of the duties of active management that formerly fell to W. S. Butterfield, who will in the future devote his entire time to the general supervision of the rapidly growing circuit which now consists of ten first-class modern theatres devoted to the better grade of vaudeville.

Sadie Harris, leading lady of The Lottery Man, gave a dinner Christmas Eve in New Orleans, to the members of the cast and the executive staff, at the "Old Hickory." The guests included J. F. Cass, George Roberts, Francis Gillen, Fred Calvin, Real Neth, Con Lens, George Wellbrouk, Vivia Ogden, Lucia Moore, and May Anderson. Miss Anderson surprised her young hostess by composing an original toast in her honor. Miss Harris is a sister-in-law of Lew Fields.

Maude Cleaveland (Mrs. Jay Quigley), of the Glaser-Stair St. Elmo company, playing the Crown Theatre, Chicago, slipped on the icy pavement, Wednesday, Jan. 4, injuring her knee so badly that she will be confined to her room for about four weeks.

A banquet was tendered The Queen of Bohemia company at German Hall, Albany, N. Y., by Max Spiegel, New Year's night. Fifty sat down and drank to the health of their proprietor, Mr. Spiegel. A Christmas tree dressed and illuminated, and an orchestra of five lady musicians helped to make merry.

The Gertrude Ewing company will close a long season Jan. 14, having opened May 5. Miss Ewing and her mother will spend their vacation at their new home in Kansas City, Mo. She is preparing for an early Spring opening in The South in their big tent theatre.

Benjamin H. Dittrich, lessee and manager of the Lyric Theatre, Honesdale, Pa., writes to THE MIRROR, complaining that an attraction called College Days, booked by him for two performances on Dec. 26, was so poor that he canceled it after the matinee. "It is this kind of attractions," says he, "that are killing the one-night stands."

The Sisters McConnell have closed with Ziegfeld's Girl in the Kimona and have booked for the balance of the season by the Western Vaudeville Managers' Association.

Charles Oram Lander who played Lysander in the Ben Greet performance of A Midsummer Night's Dream, at Carnegie Hall, Jan. 2, is not under contract to Mr. Greet. He played the part for this one performance at Mr. Greet's request.

Edwin Mordant will shortly return to New York. The Servant in the House has closed its Southern tour. Mr. Mordant has made another success in the Drainman, a character study distinct from Stephen Ghent, which character he portrayed for two seasons in The Great Divide. Grace Atwell (Mrs. Edwin Mordant) opened at Richmond, Va., Dec. 26, with Seven Days, under the management of Wagenhals & Kemper.

LOUIS MANN VERSUS FREDERICA MAUREL.

The decision of the municipal court awarding to Louis Mann $500 in his suit to recover that amount from Frederica Maurel, otherwise Fred de Gresac, for her failure to complete a play she was writing for him in a given time, was set aside by the Appellate Term of the Supreme Court Jan. 6.

To Love or Not to Love is the title of the piece. When it was submitted to Mann in scenario form he accepted it, and paid Miss Maurel $500 in advance on condition the manuscript be finished by October, 1908. Miss Maurel did not finish it at the time set, and Mann brought suit for the $500, which he won. In her appeal the playwright said Clara Lipman (Mrs. Louis Mann), who was to have the principal part, had demanded so many changes in the dialogue it was impossible to complete it as soon as promised. Justice Brady upheld this viewpoint, and said Mann had been aware the play was discussed by his wife and the defendant long after October, 1908, and that nevertheless he had failed to demand the manuscript in that time.

EAGER HEART.

Miss A. M. Buckton's miracle play, Eager Heart, was presented for the first time in America at Carnegie Hall on Jan. 7, where it did not repeat its English success. Although the actors were earnest and although the staging was artistic, the performance was marked by certain crudities. The story is prettily told. Eager Heart, refusing to follow Eager Fame and Eager Desire, keeps vigil for the King who is to visit his subjects that night. The simple repast prepared for him she gives charitably to a shepherd, his wife and his babe, who appeal to her for help. They, of course, are the Holy Family. Selections from Bach's Christmas oratorio and several Manx chorals were performed.

CHARLES R. WEBSTER DEAD.

Charles R. Webster, an actor of the old school, who had appeared with Booth, Barrett and others of our great stars, died in New York Jan. 7. Mr. Webster was sixty-two years old. His last appearance was as the old negro horse trainer in The Little Stranger, the vaudeville act, at the Alhambra Theatre, Dec. 31.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

LILLIAN MORTIMER.

Apeda Studio.

After headlining every bill she appeared on in vaudeville the past two seasons, and remaining as long as five weeks in various theatres, playing a repertoire of sketches, Lillian Mortimer will return to the legitimate next season, starring in her latest play, In God's Country.

CURRENT AMUSEMENTS.

Week ending January 14.

ACADEMY OF MUSIC—Stock co. in East Lynne.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—The Aviator—6th week—39 to 46 times.
BELASCO—The Concert—15th week—115 to 122 times.
BERKELEY—Mankind—7 to 14 times; Second Shepherd's Play—7 to 14 times.
BIJOU—Henry Miller in The Havoc—1st week—1 to 8 times.
BROADWAY—Dustin Farnum in The Squaw Man—295 times, plus 10 to 17 times.
BRONX—Vaudeville.
CASINO—Marriage a la Carte—3d week—8 to 15 times.
CIRCLE—Pictures—Oberammergau.
CITY—Vaudeville.
COLONIAL—Vaudeville.
COLUMBIA—The Behman Show.
COMEDY—William Collier in I'll Be Hanged If I Do—7th week—51 to 58 times.
CRITERION—William Gillette in Secret Service—10 to 17 times.
DALY'S—Baby Mine—21st week—166 to 173 times.
EMPIRE—Ethel Barrymore in Trelawny of the Wells—2d week—9 to 16 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—17th week—133 to 140 times.
GARRICK—Annie Russell in The Impostor—4th week—26 to 33 times.
GLOBE—Elsie Janis in The Slim Princess—2d week—9 to 16 times.
GRAND OPERA HOUSE—Seven Days—429 times, plus 8 times.
HACKETT—Overnight—2d week—9 to 16 times.
HERALD SQUARE—Lulu Glaser in The Girl and the Kaiser—6th week—36 to 43 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—19th week.
HUDSON—Blanche Bates in Nobody's Widow—6th week—67 to 74 times.
HURTIG AND SEAMON'S—Vanity Fair Burlesques.
IRVING PLACE—Ernest v. Possart in Faust Fritz—5th and 7th times; Merchant of Venice—4th time; At the Command of the King—4th and 5th times; Nathan the Wise—2d and 3d times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Closed Jan. 7.
LIBERTY—Christie MacDonald in The Spring Maid—2d week—18 to 25 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Billie Burke in Suzanne—3d week—18 to 25 times.
LYRIC—The Deep Purple—1st week—1 to 8 times.
MAJESTIC—The Blue Bird—44 times, plus 10th week—88 to 96 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—11th week—85 to 92 times.
METROPOLIS—Bon Ton Burlesquers.
METROPOLITAN—Grand Opera co. in repertory—5th week.
MINER'S BOWERY—Pennant Winners Burlesquers.
MINER'S BRONX—Wise Guy Burlesquers.
MINER'S EIGHTH AVENUE—New Dashings.
MURRAY HILL—Bowery Burlesquers.
NAZIMOVA'S—60th St.—We Can't Be As Bad As All That—3d week—13 to 20 times.
NEW—Vanity Fair—1st week—3 to 9 times.
NEW AMSTERDAM—Madame Sherry—30th week—167 to 174 times.
NEW YORK—Ella Trentini in Naughty Marietta—10th week—71 to 77 times.
OLYMPIC—Fads and Follies Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Reuben of Sunnybrook Farm—15th week—118 to 125 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—4th week—30 to 33 times.
WEBER'S—Alma, Where Do You Live?—16th week—119 to 126 times.
WEST END—Sam Bernard in He Came from Milwaukee—113 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

ST. LOUIS THEATRICAL BROTHERHOOD.

The St. Louis Theatrical Brotherhood, Local No. 8, held their annual election Dec. 20. The following officers were elected for the ensuing year: John Suares, President; Henry Steinigger, Vice-President; James Downing, Recording Secretary; John Chesney, Frank Kurrus, Henry Steinigger, Trustees; William J. Schmalsried, Financial Secretary; Con Hilsert, Guide; John Bradley, Guardian; John Suares, John Flood, Joseph Eilers, Delegates to the C. T. and L. U.; John Suarez, James Downing, Delegates to the I. A. convention; William J. Schmalsried, Thomas Massengale, Alternates; Charles Thiell, Treasurer.

NEWS OF WHITE RATS.

After Feb. 5 the White Rats of America, which recently amalgamated with the International Union, will be known as the White Rats Actors' Union of America. The permission to change the name was given by Judge Amend of the Supreme Court on Dec. 29.

The complaints brought by the White Rats against the United Vaudeville Booking Offices of violations of the new agency law were dismissed by Commissioner Robinson, of the License Bureau, Jan. 4, on the grounds that there were no specific charges. The matter will be brought to Mayor Gaynor's attention in the hope that Robinson's decision will be reversed.

CHICAGO OPERA COMPANY HERE.

Beginning Jan. 24 and ending April 4 the Chicago Grand Opera company will appear at the Metropolitan Opera House on Tuesday nights for ten performances. The novelties will include Jean Nogues' Quo Vadis, Wolf-Ferrari's Le Secret de Suzanne, and Victor Herbert's new American grand opera, Natoma. Mr. Herbert's opera will be sung Feb. 28 in English by Mary Garden, Lillian Grenville, John McCormack, Dufranne, Sammarco, Huberdeau, Warnery and Crabbé. Cleofonte Campanini will conduct at all performances.

THE LYCEUM PLAYERS.

A company of players, including Kathryn Kidder, Mabel Moore, Wilfred Buckland, Edward Emery, and Walter Hampden, have joined forces for three years and will conduct their business on a commonwealth basis. There will be no star nor featured player, and parts will be assigned according to the qualifications of the actors. The opening date has not been announced, the opening place is to be Rochester, N. Y., and the opening play is to be Louise K. Anspacher's The Glass House.

CORSE PAYTON IN TWO-A-DAY.

William Morris announces the engagement of Corse Payton, the well-known organizer of popular priced stock companies, as a headline feature at the American Music Hall, Jan. 16. Mr. Payton with a company of fifteen persons will present Morton's Lend Me a Shilling.

THE CHILDREN PLAYERS.

The Children Players gave a performance of a little fantasy called The Christmas Tree in the ballroom of the Plaza Hotel Jan. 10 at 4 o'clock. The East Side children who compose the Children Players company are mainly drawn from the pupils of the People's Music School and are organized to furnish entertainment of a high order for young folks.

Although the play the company gave this season is best understood by children, all grown-ups who still possess the childlike-spirit derive much pleasure from it.

The musical numbers were rendered by the Children's Orchestra, under the direction of Emilie Wagner, and a violin solo by a little artist, a pupil of Florence Austin. The entertainment is given with a view not only to afford clean, healthy pleasure to the children in the audience as well as to the little actors, but also to aid some of the performers to a musical education. Most of the Children Players are members of the People's Music School.

NEW ORDINANCE IN ALBANY.

At the last meeting of the Common Council of Albany, N. Y., a new ordinance was passed regulating the posting of outdoor advertising matter that will affect local theatre managers. The new ordinance makes it a misdemeanor to post bills, hangers and other advertising matter without the consent of the owner of the premises, and gives the Mayor the power to revoke the license of a theatre in case its advertising signs deface property in any way, the Mayor to be the sole judge whenever in his opinion the owner, manager, lessee or agent of a theatre shall advertise the same or performances therein in any manner in which he considers a defacement of property. This practically confines the posting of bills, etc., to regularly licensed bill posters. A violation shall be a misdemeanor and punishable by a fine of $10 to $50, or imprisonment of one day for each dollar of fine.

SAID TO THE MIRROR.

BEULAH POINTER: "A few weeks ago Mr. Callahan made statements in THE MIRROR regarding copyrights. In communication with Mrs. Elizabeth Seelye, daughter of the late Edward Eggleston and part owner of his celebrated novel, 'The Hoosier Schoolmaster,' she inclosed me a letter from Thorvald Solberg, Register of Copyrights at Washington, wherein he states: 'The owner of a copyright in a book has the exclusive rights to dramatize the book. It is not necessary to especially reserve the dramatic rights.' Mrs. Seelye also states: 'The assertion about the dramatization years ago has this foundation and no other: My father never authorized anything of the kind, but heard of a play under the name of Hoosier Schoolmaster being put on the stage, and at once sent an agent to see about it. He found it contained almost nothing from the book, as I remember, and as it didn't succeed it was unnecessary to take legal measures."

DARTMOUTH AMATEURS.

On the visit of the Dartmouth Dramatic Club in David Garrick at the Berkeley Lyceum on Jan. 3, A. C. Keough played the title-role with unusual dignity and delicacy for so young a star. J. R. Erwin depicted an engaging though rascally Squire Chivy. H. S. Lena, commendable for his bluff and noisy Simon Ingot, should look to the pronunciation of common words like *been* and *daughter*. S. P. Tuck, Jr., A. E. Wyman, and A. S. Dunning are remarkable for effective character work. H. S. Semmes would be an ornament to any household. C. B. White is rather heavy in voice and manner for a sentimental female. R. G. Gellar made quite the most spontaneous effect in the distaff list, rivaled only by Mr. Keough. C. M. Claeys completed the cast with a substantial Mrs. Smith. The troupe was well trained by Mrs. Esta M. Barr, of Boston. The tour is managed by A. M. Jackson, '11.

GUS SOHLKE BUSY.

The United Booking Office has engaged Gus Sohlke, the Chicago producer, to produce their big vaudeville acts of their new production department. Mr. Sohlke's own vaudeville attractions in the near future will include Maude Lillian Berri in a spectacular production with a big company called A Trip from Japan to Scotland; the operatic star Anna Fitzhugh and ten girls; Christine Neilson and ten girls in Poppyland. Clara Belle Jerome, having closed with her Joyland company, will in the near future have one of the most pretentious acts in vaudeville, for which Mr. Sohlke has made arrangements to have the costumes and scenery designed from plates made in Paris. Joyland will go out to the Coast for thirty weeks. The Bamabama Girls in Toyshop Pastimes, having played the Orpheum Circuit, will come to New York in a few months.

SHEREK AND BRAFF NEWS.

John Hayman, of London, formerly representing the Moss and Stoll tour, has joined the European firm of managers, Sherek and Braff, Ltd. He will tour the Continent and the United States for the said firm. He recently visited New York on behalf of Moss and Stoll.

C. M. Ercole, a well-known Paris agent, has been appointed Paris representative for the European firm of managers, Sherek and Braff, Ltd. The said firm has also removed its offices to 22 Rue Chaussee D'Antin, Paris.

The firm of Sherek and Braff, Ltd., with its affiliations and string of offices in London, Paris, Berlin and New York, is now considered to be one of the largest international firms of managers and agents in the world, and their bookings cover the globe.

THE GILIBERT BENEFIT.

A concert for the benefit of the wife and small son of Charles Gilibert, the French baritone, who died soon after his arrival in this country in October to sing with the Metropolitan company, will be given in the Metropolitan Opera House Jan. 25. The benefit is under the auspices of a committee including J. J. Jusserand, French Ambassador, and Etienne Lanel, the French consul.

BAKER AND CASTLE ANNOUNCE PLANS.

"The Goose Girl," which, if judged by heavy sales, is Harold MacGrath's most popular novel, is soon to be given to the public in dramatic form. George D. Baker will make the dramatization, and an early Spring production will be under the personal direction of James W. Castle. The story is unique in that it will probably necessitate carrying two sets of leading people, as there are two heroes and two heroines. Baker and Castle have also acquired from the Bobbs-Merrill Company the rights to Mr. MacGrath's earlier novel, "The Puppet Crown," which will have a production some time next season. A new play by Mr. Baker, as yet unnamed, will also come to production.

NATHAN APPELL PURCHASES.

Nathan Appell, who for many years has been prominently interested in theatres throughout Central Pennsylvania and in Harrisburg and Reading particularly, has purchased one-half of the stock of the Cumings' Theatre Company, Inc., owners of the Cumings' Theatre, Fitchburg, Mass. Mr. Appell will assume personal management of that house, and will make Fitchburg his permanent headquarters from which he will care for his Pennsylvania interests, the tour of the Helen Grayce company, and the tour of The House of a Thousand Candles.

DEATH OF MRS. RAYMOND HUBBELL.

Mrs. Raymond Hubbell, known professionally as Helen Lord, died in Hornell, N. Y., Jan. 2. Mrs. Hubbell, who was the wife of Raymond Hubbell, the well-known musical comedy composer, had been in poor health for a long time, but her death was unexpected. Mrs. Hubbell was born in Hornell Dec. 12, 1878, and was married to Raymond Hubbell in 1903. For several years she was one of the favorites in the Casino musical productions, appearing in The Whirl if the Town, Miss Simplicity, and The Runaways. She had also appeared in The Belle of New York and The American Beauty. Funeral services took place Jan. 4, and burial was in Binghamton, N. Y.

KERR STOCK INCREASED.

At a recent meeting of the stockholders of the Kerr Amusement Company (Inc.), in Wausau, Wis., with C. H. Kerr as general manager, an agreement was reached to increase the stock from $4,000 to $50,000. Next season they will send on the road three companies in Nancy, two companies in A Western Honeymoon, one company in Little Dollie Dimples, and one company in Papa's Baby.

Guttenstein, Milwaukee, Wis

ALICE YORKE IN "THE SWEETEST GIRL IN PARIS"

STAGE EVENTS IN CHICAGO

Changes in Shubert Administration—Several Changes in Bills Introduce New Broadway Attractions—Computing Distances Covered by Whirlwind Dancers—Colburn's Chat.

(*Special to The Mirror.*)

CHICAGO, Jan. 10.—Sudden changes have been made in the management of the Garrick and Lyric theatres and in the staff of the general offices here of the Shubert interests in the Middle West. The official announcement states that a readjustment has been made in the administrative forces. H. C. Duce has resigned as manager of the Garrick, and Middle West representative of the Shuberts, W. W. Freeman, who used to manage the Haymarket, and has been manager of the Madame Troubadour company, has succeeded Mr. Duce, and Lawrence J. Anhalt, who recently became manager of the Lyric, and has made a good record there, has been promoted to fill the new office of general press representative in Chicago. He remains manager of the Lyric, and Mort M. Singer continues as manager of the Princess. J. J. Shubert came to Chicago to reorganize the staff.

Eugene Walter's new play, Homeward Bound, will follow Sentimental Sally at the Studebaker next Monday night, with Charlotte Walker, Arnold Daly, Frederick Burton, William Harrigan, Marion Ballou, and Amy Summers in the company.

Gertrude Elliott, who begins an engagement to-night in The Dawn of a To-morrow, has not played here since 1907, when she came with Forbes Robertson. George Farren, who used to be leading man at the Bush Temple, is in the company.

You can't keep a good play down. The Prince of Pilsen, eight years old, is in town again at the Garrick, with Jess Dandy in the title part. The theatre was filled last night with a happy crowd.

At McVicker's another good play returns with a rousing opening welcome, Polly of the Circus.

One of the most interesting new arrivals this week, which is marked by numerous changes, is Albert Chevalier, last seen here at the Majestic. He comes this time as an actor, full-fledged in his own play, Daddy Dufard. He will sing some of his famous character songs in the last act. Mr. Chevalier succeeds The Deep Purple at the Princess.

Another big Broadway "show," The Jolly Bachelors, is at the Lyric, following Up and Down Broadway. The cast is unusually interesting, including Stella Mayhew, Al. Leach, Lucy Weston, Harold Crane, Roy Atwell, and many others. Incidental to the play are an ocean liner, an airship dying, a drug store, and a college dormitory.

Victor Moore, whose famous run at the Colonial is recalled, has returned to that theatre in his newest comedy, The happiest Night of His Life, written by Junie McCree. Sydney Rosenfeld, and Albert von Tilzer. Emma Littlefield, Annabelle Whitford, Gertrude Vanderbilt, and Julia Ralph are in the company. The theatre overflowed last night, and there were many other indications of success.

The Follies of 1910 is to return to the Colonial in March. In the course of the performances a rather weird effect will be produced by an electrical invention which distributes by means of wires the sounds of a musical instrument or voice simultaneously to different parts of a room. It is called a ventriloquistic by the inventors, George Cregier, son of a former Mayor of Chicago, and William Ruppert, a former treasurer of the Bush Temple Theatre.

The first week of the Blackstone was gratifying in the box-office as well as on the stage. Edwin Wapler, until recently in the box-office of the Studebaker, is now in charge of the Blackstone box-office.

The Chocolate Soldier said good-by at the Garrick last week to large audiences. Forrest Huff sang pleasantly and continued his relishable light comedy. Alice York sang Nadina charmingly, and gave a characteristic arch and dainty individuality to the general's daughter. Fritzi von Busing added to her appreciative circle of friends with her winsome Marcia. Fred Mace showed unsuspected ability to accomplish a character role definitely, and Henry Coote attacked the high notes and comedy of the major valiantly.

Burr Carruth and his playlet were popular on the long bill at the American Music Hall last week. In his company were Ruby Lindsay, T. T. Leaming, and J. F. Gaylord. William Morrow and his Western play were rewarded with as much applause as anybody on the bill, and a considerable portion of the credit was due to the prepossessing Quakeress of Donna Harris, who sang especially well. The audience Saturday afternoon, which virtually filled the theatre, also favored Juliet, especially in his Scotch imitations. Rawson, the boomerang thrower, Cliff Gordon, Ed. Latell and others.

Claude Gillingwater offered another capital comedietta at the Majestic last week, an artist's dream playlet, which the audience accepted immediately with demonstrations. Whenever Mr. Gillingwater has time between such musical comedy engagements as those in Madame Modiste, The Old Town, and The Girl in the Train, vaudeville gets the benefit. Ed. Wynn and P. O'Malley Jennings, doing a fop angalee, were successful in a sketch similar to their specialty in The Deacon and the Lady. Amelia Stone, who seems to have been acclimated in vaudeville, sang through a rather spoony but graceful little sketch with Armand Kalisz, and some of it was unusually pleasing. Adelaide Norwood received many encores, and the audience capitulated to Kenney, Nobody and Platt.

The bills this week: Grand Opera House, Dawn of a To-morrow; Garrick, Prince of Pilsen; Lyric, Jolly Bachelors; Illinois, Arcadians; Blackstone, William H. Crane; Colonial, Victor Moore; Cort, Henry Kolker; Powers', The Country Boy; Chicago Opera House, Three Twins; Princess, Albert Chevalier in Daddy Dufard; Olympic, Get Rich Quick Wallingford; Auditorium, grand opera; La Salle, Sweetest Girl in Paris; Whitney, Little Damosel; McVicker's, Polly of the Circus; Globe, Three Weeks; Crown, Brewster's Millions; Haymarket, Boy from Wall Street; Imperial, Little Brother of the Rich; College, Squaw Man; Criterion, Monte Cristo; Bijou, Devil's Island; National, Man of the Hour. Marlowe, stock; People's, stock.

Adelaide Keim, leading woman at the Bush Temple for several seasons, played her new sketch, The Little Mother, at the Willard last week. It was scenically elaborate and an artistic as well as a popular success.

Melbourne McDowell is playing a few weeks in Chicago outlying vaudeville houses with Virginia Drew Trescott.

Eleanor Robson and her company introduced Frances Hodgson Burnett's fine play, The Dawn of a To-morrow, so admirably that the second engagement of it with Gertrude Elliot in Miss Robson's part of Glad at the Grand Opera House beginning this week, will undoubtedly attract large audiences. It is recalled that the details of staging this play, including the London fog, are far beyond the unusual in originality and merit.

Charles Waldron will be in the Judith Zaraine company, with Lena Ashwell, at the Grand Opera House.

Marie La Salle, a young singer from Nebraska, made her debut in grand opera as Gilda at the Auditorium with the Chicago Grand Opera company Jan. 7.

Following the successful production of The Girl of the Golden West, which filled the Auditorium, the directors of the Chicago Grand Opera company announced that the small deficit had been wiped out, and that a second grand opera season next Winter was assured. That was the second assurance, the other following Salome.

Christmas greetings and new year's wishes are most gratefully acknowledged from George Alison, now dear to hearts of Brooklyn stock patrons and matinee worshipers. A glance at the Bush Temple these days reminds us of the time when the sun seemed to shine rather more gloriously about the towers of the Temple than just now, and the name of Alison graced the bills. Brooklyn grows and alters, but Chicago stands on all its corners, pointing and crying out: "Here's change. It's complete. Stay away six months and you won't know me."

Society made a real New Year's Eve function of the opening of the new Blackstone Theatre, and the house was packed from top to bottom for the occasion of the production of William H. Crane's new play by George Ade, U. S. Minister Bedloe. Some of the best known people in the city occupied seats in the gallery, because they were too late to get seats on the lower floors. Architecturally, the Blackstone is an ornament to the city. Its facade is designed in the French Renaissance. It is completely surrounded by wide alleys into which numerous exits open. In the auditorium there is not a post to obstruct the view. The seats are unusually roomy and the ventilation is perfect, the air being filtered and washed before it is pumped into the house. The seating capacity is a little more than 1,200. The tapestry drop curtain was specially woven at Aubusson, near Paris, and imported at a cost of $15,000. It is the only curtain of the kind in America, and there are only two like it in Europe, one at Milan and the other at Moscow. In part the tapestry across the top of the proscenium arch and all the colors in the auditorium—the ivory and gold of the walls and the green of the hangings in the boxes and of the upholstery and carpets—are designed to harmonize with the picture. Mr. Crane, it is announced, will remain indefinitely at the Blackstone. Press opinion of U. S. Minister Bedloe is that the play is good, but not quite as entertaining as Father and the Boys.

The Chicago Opera House came into its own for the holidays, when Manager Joseph Galtes did us the favor to let Three Twins come back there with all its Broadway eclat and elaborateness, and with the most easily clever man in musical comedy, Clifton Crawford. None of the holiday crowds were more happy than those which filled the Chicago Opera House and laughed at the investiture of Incog with music, electric effects, and a bright company.

If all Chicago theatre patrons were artists or sympathetic with them in their ideals, struggles, self-denials and failures, The Great Name, which Henry Kolker and company are playing at the Cort, beginning last week, would have better prospects in this Western metropolis. But it happens to be a smoky business mass, matter of fact, and of the earth earthy, so what a downtown theatre is likely to catch of an evening is not likely to regard The Great Name kindly enough. Mr. Kolker shows he has the skill to be a star, but he did that long ago and brilliantly in Marta of the Lowlands, the best of his achievements so far. The reviews of the new star in his new play have been cordial. The audience Monday night was rather light. It seemed appreciative, and there was much applause. Mr. Kolker made a speech at the end of the second act. In his part of the waltz king, wealthy from the success of his popular music and persecuted by hearing it everywhere on all kinds of instruments and by such singers as domestics and youngsters, he had a chance to be humorous, kind, gay and downcast when he heard that the piece of serious music he had written to show he could rise above tinkling tunes, was unfit for production. The characterization was accomplished skillfully.

It was estimated that the whirlwind dancers in The Girl from Rector's at the Haymarket traveled seven and a half miles in their dance. Anyhow, they expended as much energy as a cinder track run that long requires. They kicked over their heads 229 times each performance, and this, I am told, means 1,374 feet. The proper name for these young artists is the Dancing Sunbeams.

OTIS COLBURN.

WASHINGTON.

John Drew Celebrates His Fiftieth Birthday—A Threat to Censor a Dancer.

WASHINGTON, Jan. 10.—New Year's week was an all-round prosperous one at the theatres. Large audiences attended the performances of John Drew in W. Somerset Maugham's enjoyable comedy, Smith, at the National Theatre; Ruth St. Denis in her repertoire of classical dances, appearing in conjunction with W. W. Andruffs Imperial Russian Court Balalaika Orchestra, under the joint direction of Managers Henry B. Harris and Klaw and Erlanger, at the Columbia Theatre; The City, Clyde Fitch's latest work, which was given a strong presentation by an admirable company at the Belasco, with Tully Marshall again presenting his strong characterization of Hannock, and Through Death Valley, a popular melodrama, at the Academy of Music.

The current week's commencements strongly indicate a continued interest in the theatre, the many offerings being of a superior attractive character.

Montgomery and Stone opened to a crowded house at the National Theatre, again presenting The Old Town. The Talented support included Allene Crater, Flossie Hope, Genevieve and Eloise Reed, May Ellison, Clementinia Dundas, Charles Dox, Lyndon Law, W. J. McCarthy and Melville Stewart and a chorus of excellent form and face. Next week, Otis Skinner in Kire.

A strong cast, headed by Robert T. Haines and Thais Magrane in the leading roles, that also include T. Daniel Frawley, Robert Cain, Sumner Card, Vivian Martin, Grace Gibbs and Mattie Ferguson, is witnessed in The Spendthrift, which had a successful opening last night at the Columbia Theatre. Next week, The Traveling Salesman.

May Irwin at the Belasco Theatre in Getting a Polish is scoring a pronounced success as Mrs. Jim Griggs. Next week, The Chocolate Soldier.

The Academy of Music has another winner this week in Hal Reid's melodramatic thriller, At Cripple Creek, which commences to a big opening audience. Next week, Beulah Poynter.

Chase's Theatre celebrates its twelfth anniversary this week, and Manager Plympton B. Chase presents a big jubilee bill in Gus Edwards' Song Revue in six scenes, presented by the composer and a large company; "Doc" White, the White Sox (Chicago American) baseball pitching star and a Washingtonian, in a taking novelty act; Agnes Scott and Henry Keane in the comedy, Drifting; Billy Gaston and Minerva Coverdale in Nifty Nonsense; the Musical Lyres present their grotesque minstrel act, and the Three Nevarros, premier pantomimists. Next week, Valerie Bergere and others.

The Ruth St. Denis-Russian Orchestra attraction was unable to open at the Columbia Theatre until late Tuesday night on account of the delayed arrival of scenery, and to further this disappointment an attempt was made to curtail and modify Miss St. Denis' dancing numbers on account of alleged indecency, scant apparel and objectionable surroundings, but, after a police viewing and so-called censorship, no interference was made. Miss St. Denis' dances were the same as given last season at another house, when no fault was found.

The Dartmouth College Dramatic Club presented T. W. Robertson's comedy, David Garrick, to a large and fashionable audience in the large ball room of the New Willard Friday evening. Saturday morning the college boys visited the White House by appointment and was received by the President.

John Drew was the guest of a large number of his Washington friends at a birthday dinner given at the Ebbitt House after the performance Thursday night, to celebrate the semi-centennial of his natal day.

Resident Manager L. Stoddard Taylor, of the Belasco Theatre, has sent out his New Year's greetings, illuminated in original and beautiful worded verse—another of Taylor's pretty ideas, which adds to his popularity.

The burlesque houses are presenting fine bills that are meeting with deserved patronage. Fred Irwin's big and attractive show is the strong drawing card at the Gayety, presenting a programme of unusual excellence. At the Lyceum Theatre Dave Marion heads the Dreamland Burlesquers in the leading comedy part in the two-act musical burlesque, The Aviator, the comedian's own work, book, lyrics and music.

F. Eugene Farnsworth, a new lecturer on foreign travel, with illustrated scenes and motion pictures, inaugurates at the Columbia Theatre next Friday afternoon three separate course Friday afternoons and Sunday nights, with weekly subjects: Jan. 13-15, Old Nuremberg, Salzburg and the Inn Valleys of Tyrol; Jan. 20-22, From the Dalmatian Coast to Jajce; Jan. 27-29, Social Life on the Canal Zone.

The Casino bill this week presents Nat Carr, Mary Hampton and company in the comedy, Peggy Belzac, Harry Loraine, Sam Barton and Martin and Frabin.

Creatore and his Italian Band, in a programme of rare classical excellence, drew two big audiences to the Columbia Theatre Sunday, Jan. 8, afternoon and night.

Leibler and Company's plans for the near future include a Langwill play for Viola Allen, a new play for Wilton Lackaye, George Arliss in Louis N. Parker's Disraeli, and the production of Harriet Ford's play, written in collaboration with Judge Ben Lindsay, and founded upon the latter's story, "The Beast and the Jungle."

Madame Lisa Lachmann, the English composer, assisted by her English quartette, Blanche Tomlin, soprano; Miss Palgrave-Turner, contralto; Hubert Eisdell, tenor, and Julius Henry, baritone, appeared in concert at the Columbia Friday afternoon, Jan. 6, presenting the song cycle of Alice in Wonderland by request.

The Apache Kid, a Western melodrama, is Manager Fred Falkner's attraction this week at the Howard Theatre.

Ben Greet has entered the list of illustrated lecturers and will appear at the Belasco Theatre Sunday night, Jan. 22, describing the Passion Play at Oberammergau.

JOHN T. WARNE.

TOPEKA.

Joe Howard as Versatile and Clever as Ever—North Brothers' Stock Company.

Joe Howard in The Goddess of Liberty was the attraction at the Grand Dec. 31. Despite to excellent business. Mr. Howard returned to the co. for the Topeka engagement, having spent the past two weeks in Chicago, where it is reported he has bought a new home. Needless to say the Howard songs are as catchy as ever. The latest whim of this versatile actor, song writer, playwright, is to secure the original Chicago cast for the road co., and this has now been accomplished with one or two exceptions. James K. Hackett 13. Honeymoon Trail 14. The Kissing Girl 17. The Newlyweds 20, 21.

The North Brothers Stock co. at the Majestic presented The Great John Ganton, featuring Genevieve Russell and Harry North in the leading parts. The piece was very well handled and played to good business the entire week.

The Novelty enjoyed good business, presenting a good vaudeville bill. FRED H. WILSON.

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NEW YORK DRAMATIC MIRROR,
121 West 42nd St.,
NEW YORK CITY, N. Y.

DECEMBER
23rd
1910

Gentlemen:

We trust that you will accept our belated compliments upon the great improvement in the appearance of THE DRAMATIC MIRROR. We believe that your efforts in this direction will be not only appreciated in the artistic consciousness of every reader and patron, but also that it will prove to be an investment.

Please do not take this as in any way a criticism of the past appearance of your magazine, but simply as an encouragement for a future of equal alertness, equal authority, equal dignity and larger scope.

Our "pioneering" in using THE DRAMATIC MIRROR as a medium for our clients, O'CONNOR & GOLDBERG in advertising the select O-G shoe styles for the purpose of confirming and increasing their notable prestige among professional people, and of increasing their local trade as distinct from their mail order sales, has fulfilled our expectations and should justify our judgment of the reliance upon THE MIRROR by its readers.

Very truly yours,
CROSBY-CHICAGO

BROOKLYN AMUSEMENTS.

Clara Blandick Now with the Crescent Stock—Victor Brown Added to His Laurels.

The Crescent Stock company presented Our New Minister at the Crescent last week. George Allison as Thaddeus Strong, the new minister, was seen to good advantage. Charles Schofield as the town constable introduced some lively humor, and with the help of Emelie Melville as Dorcas Tattleby and Louis Lavery as Shoesticks relieved the strain of the most tender situations. Curtis Holton was well handled by Daniel E. Hanlon. Arthur Buchanan as Lem Ransom, the ex-convict, was excellent and played the role in a manner that was full of feeling. Joseph Egerton and Percy Plunkett also had good parts. Isadore Martin as Nance Ransom, the convict's daughter, handled her difficult role cleverly. Gertrude Rivers as Hester Strong proved a charming sister of the new minister. This week, The Wife, with Clara Blandick, the new leading woman, in the title-role.

A play of the South was the attraction at the Gotham Theatre last week. The play was Cameo Kirby. The players of the Gotham Stock company appeared very familiar with the production, and every role was capably acted. Victor Browne in the role of Eugene Kirby, the big-hearted Southerner, was decidedly clever, and added to the reputation he has made at the East New York house. Catherine Tower as Adele Randall portrayed both sentiment and force, and rendered an excellent performance. Ray Phillips was excellent in the role of Tom Randall, a part out of his usual line, and acquitted himself with great credit. James Kyrie MacCurdy kept the audience in roars of laughter as Larkin Rance. Evelyn Watson as Ann Floydell made the most of her part. Sydney Melvin made a hit as the General. Others in the cast were: John H. Dilson, Louis Desmond, Addison Pitt, Theodore Gray, Al. F. Devitt, Ruth Gates, Sallie Balano, Kate Woods Fiske, and Edna Parpe. This week Are You a Mason?

The Banker's Daughter was the offering at Payton's Lee Avenue Theatre last week and was enjoyed by a large audience. Minna Phillips acted the part of Lillian Westbrook, the banker's daughter, in excellent style. Louis Leon Hall, as John Strebelow, brought out the full force of the part. Grace Fox, as Mrs. Brown, had a part in which she scored a decided hit. Joseph Girard as Count De Carajac, George S. Fisher as George Phipps, Clifford Stork as Harold Ratledge, Charlotte Daniels as Mrs. Holbrook, Lee Sterrett as Babbage, Ethel Milton as Lisette, Little Florence Perrett as Natalie, Charles Grapewin as Mr. Brown, and Frank McManus as Montrillias completed the cast. This week, The Barrier.

Sam Bernard and company in He Came from Milwaukee at the Majestic last week.

The Commuters pleased a large audience at the Montauk last week.

Getting a Polish, with May Irwin as the star, was welcomed by a big audience at the S. S. Shubert Theatre week Jan. 2-7. This week, Mrs. Leslie Carter in Two Women.

The Court Players presented The White Captive at the Court Theatre last week.

The Comic Opera company, from the Irving Place Theatre, opened a week's engagement at the Grand Opera Theatre Jan. 2 with a performance of Das Musikantenmadel. They also presented Die Fledermaus and Das Jungfernstift.

The Follies of 1910 was the attraction at Teller's Broadway Theatre last week. This week, The Girl in the Taxi.

The Rosary, with Louis Shea in the leading role, was the attraction at the Amphion and pleased a large audience.

The holiday crowd witnessed the offering at the Bijou Theatre last week. Twelve numbers completed the programme.

Manager Williams presented an all star bill at the Orpheum last week, headed by Nat M. Wills, in commemoration of the Orpheum ten years ago.

The Greenpoint presented a fine bill last week headed by Charles Grapewin and company.

The attractions at the burlesque houses last week were: Catino, The Moulin Rouge; Gayety, Yads and Follies; Star, Columbia Burlesque; Empire, The Wine Guy.

Roy Phillips closed a successful season with the Gotham Stock company last week.

James T. Macauley, having closed with the Kirk Brown company, is spending a few weeks in Brooklyn. Mr. Macauley was manager of the Kirk Brown company for the past five seasons.

CHARLES J. RUPPEL.

LOUISVILLE.

The Bachelor's Baby Seen Here for First Time—Big Advance Sale for Mrs. Fiske.

Francis Wilson presented The Bachelor's Baby for the first time here at Macauley's 1-4, and scored a big hit. The supporting co., particularly the little tot who played Martha, was exceptionally good. Business excellent. Mrs. Fiske will finish the week in Becky Sharpe to assured large business, as the advance sale has been big.

Margaret Illington filled a three nights' engagement at the Shubert Masonic 2-4, appearing in The Whirlwind and The Encounter, the latter an entirely new play. The attendance was large and appreciation marked.

Virginia Harned opens 5, and will be followed by Fritzi Scheff 9, 10.

The Rosary proved a strong attraction at the Avenue 1-7. It was beautifully staged and well acted. At the Mercy of Tiberius is underlined.

Vaudeville had a big week 1-7, with McIntyre and Heath featured at Keith's Mary Anderson, and the Baker Troupe at Hopkins.

The Burton Stock co. at the Walnut Street gave an admirable rendering of Nat C. Goodwin's A Gilded Fool. The co. is an evenly balanced one, and the play was well adapted to the ability of the players.

Stin Williams' Imperials occupied the stage at the New Buckingham 1-7, and The Parisian Widows constituted the attraction at the Gayety for the same period.

Vera Knox, of the Walnut Street Theatre, is said to be the only woman leader of orchestra in a theatre in America. She is an accomplished musician.

The Whalen Brothers of the New Buckingham, have become enthusiastic autoists, owning and continually using a handsome touring car of an up-to-date type.

An episode of the holiday season was the raising of the curtain at the close of one of the performances at the Gayety, inveigling Colonel Al. Bourlier on the stage and turning the spotlight on him and holding it there while the girls of the co. gracefully grouped sang an appropriate, laudatory song about the doughty veteran. The colonel has many friends in all walks of the profession—actors, attaches, agents, and managers. He is firmly fixed in the esteem of his home people as a result of his long and honorable career.

CHARLES D. CLARKE.

FROM PHILADELPHIA FOOTLIGHTS.

John Drew—The Country Boy—Plays That Remain—Madam Butterfly—Frank Keenan.

PHILADELPHIA, Jan. 10.—John Drew is paying his visit to Philadelphia this week in Smith, his new play from England. The Broad will doubtless be well filled during the run of this attraction, for Mr. Drew is Mr. Drew, whatever may be said of his play. In this instance W. Somerset Maugham has supplied John Drew with an interesting comedy that contains considerable sprightly conversation and some dramatic situations. The comedy, in fact, is rather negligible when the theme of the whole play is taken into consideration. Still Mr. Drew always leaves us with a smile. His support is excellent, as it usually is. Mr. Drew succeeds Otis Skinner in Blue.

The Country Boy has also opened at the Walnut. It is a drama of the good middle class, sound in wind and limb, but not a wonder on the track. Its moral, which is as plain as anyone could possibly wish, is safe enough for the guidance of aspiring American youth. The acting is sure, the characterizations clear. It is easy to understand why the play is succeeding, for its solid qualities deserve good patronage.

The following attractions are remaining in Philadelphia this week: The Girl of My Dreams at the Garrick, The Dollar Princess at the Chestnut Street Opera House, The Girl in the Train at the Forrest, The Chocolate Soldier at the Lyric, and The Man from Home at the Adelphi.

This evening Madame Butterfly is sung at the Metropolitan by a cast including Farrar, Mattfeld, Mapleson, Martin, Scotti, Bada, Rossi, Bourgeois, Reque and Corri. Toscanini conducts. On Jan. 12 a benefit was held at the Academy of Music for the widows and children of the firemen and policemen who lost their lives in the Bodine Street fire. Attractions from all the theatres were included in the bill, which lasted from one o'clock till six.

Our old friend Rhet Lynne is on at the National.

Keith's has a particularly good bill this week. It includes Frank Keenan in his one-act dramatic sketch, The Oath. This will beyond a doubt please every patron of the theatre who is fortunate enough to see it. Maggie Cline is another one of the attractions.

Another play associated with John Drew is on at the Chestnut Street Theatre, where the Orpheum Players are presenting Inconstant George. The Newlyweds and Their Baby are playing at the Grand Opera House. James V. Rosen is Napoleon, George P. Murphy is the waiter and Leo Hayes is Mr. Newlywed. Others in the cast are Olga Von Hatzfeldt, J. N. Dyer, Milton Dawson, George Averill, May Emory and Eva Mareh.

BALTIMORE.

The Fortune Hunter, Ruth St. Denis, The Fourth Estate and Other Offerings.

BALTIMORE, Jan. 10.—The Fortune Hunter is seen in a return engagement at Ford's, with John Barrymore in the title-role. Chauncey Olcott in Barry of Ballymore will follow. The Travelling Salesman, with Frank McIntyre, will be seen Jan. 23, and the Honey Boy Minstrels Feb. 6.

Ruth St. Denis, in her new series of Egyptian dances, holds the stage of the Academy, where she appears in conjunction with W. W. Andreef's Imperial Russian Court Balalaika Orchestra, under the direction of Klaw and Erlanger and Henry B. Harris. The Girl in the Taxi, with Carter de Haven, will follow. Then will come Frank Daniels in The Girl in the Train.

The Fourth Estate is presented at the Auditorium, Jan. 16. Rupert Hughes' new farcical comedy, Excuse Me, Jan. 23, The Chocolate Soldier, and Jan. 30, Sothern and Marlowe.

The House With the Green Shutters, by Walter Howard, is the attraction at the Holliday Street, where it will be followed by Superba.

The Keith bill at the Maryland is headed by Julius Steger and his company in The Way to the Heart. The other numbers are Fannie Rice, Belle Baker, Clifford Walker, Two Vivians, Three Marcantonis, MacAleacy Marvels, with Neil O'Brien as a special attraction.

Fred Irwin's new Majestics are at the Gayety, where they will be followed by the Ginger Girls.

The Bridgeiers hold the stage of the Monumental, where they will give place next week to Dave Marion.

The Boston Players present the comedy, A Stranger in a Strange Land, at the Savoy.

Tom Terris' London company presents Charles Dickens' Scrooge as a headliner at the Victoria. Jack Atkins heads a clever vaudeville bill at the New Theatre.

Vaudeville and moving pictures are also presented at Lubin's and the Theatorium.

The Lily scored a great success at Ford's last week. Nance O'Neil, Julia Dean, Charles Cartwright, and Oscar Eagle were received with unbounded enthusiasm.

HAROLD RUTLEDGE.

SPRINGFIELD.

Improved Business Outlook at the Court Square—Joseph Sheehan Popular Here.

Full weeks are the rule at the Court Square since the open door policy began. May Irwin, long a much-missed visitor, came Dec. 31 with Getting a Polish, and a large audience gave a hearty welcome to this merry woman. Dustin Farnum, with such notables among his support as W. S. Hart, Theodore Roberts, and Rosalind Coghlan gave a stirring rendering of The Silent Call 30. Blanche Ring in The Yankee Girl kept two large audience entertained 2, 3. Bonci pleased a good house with his fine singing 5. The great Bernhardt in Joan of Arc drew a capacity house 6, with the best performance she has ever given in Springfield. The Sheehan Grand Opera co. gave two performances of Il Trovatore 7 in superb style to delighted audiences. Mr. Sheehan, who began his musical career as a choir singer in the Church of the Unity here, and developed his taste for opera singing in notable appearances in amateur opera, has many old-time friends in Springfield who are glad to congratulate him.

Coming are Edmund Breese in The Scarecrow 9-11, the Russian Dancers 12, Douglas Fairbanks in The Cub 13, 14; Boston Grand Opera co. in Carmen 19.

Poli's 2-7 had Irene Franklin for a headliner, and a big hit she proved to be. The usually large audience were even larger.

The Robyne-Winter Stock co. are continuing weekly bills at the Gilmore. The Young Wife was given week 2-7, and Her Mad Marriage follows.

Madame Bernhardt visited the United States Armory while here as the guest of Commandant Bluet, and looked through the plant. She is deeply interested in the manufacture of firearms.

EDWIN DWIGHT.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Beban, George—Orph., Denver, Colo.
Belmont, Joe—Glasgow, Scot.
Bergere, Valerie—Orph., Montreal, P. Q.
Big City Four—Orph., Bklyn., N. Y.
Blondell, Ed—Plaza, N. Y. C.
Bowers and Devine—Electric, Manhattan, Kan., Lyric, Concordia, Kan., 16-21.
Chandler, Anna—Alhambra, N. Y. C.
Cline, Maggie—Keith's, Phila.
College Life—Tempie, Rochester, N. Y.
Courtleigh, William—Orph., Cinti., O.
Courtiers, The—Temple, Detroit, Mich.
Crane, Mrs. Gardner—Fifth Ave., N. Y. C., Alhambra, N. Y. C., 16-21.
Cressy, Will M., and Blanche Dayne—Orph., Minneapolis, Minn., 9-21.
Cross and Josephine—Orph., Oakland, Cal., Orph., Los Angeles, Cal., 16-28.
Cunningham and Marion—Keith's, Boston, Mass., Fifth Ave., N. Y. C., 16-21.
Daly's Country Choir—Wigwam, 'Frisco, Cal., Grand, Sacramento, Cal., 16-21.
De Forest, Sherman—Washington, Spokane, Wash., Majestic, Seattle, Wash., 16-21.
De Haven Sextette—Keith's, Phila.
De Veau, Hubert—Plaza, N. Y. C.
De Witt, Burns and Torrance—Wintergarten, Berlin, Ger., 2-28, Thalia, Elberfeld, Ger., Feb. 1-17.
Dinkelspiel's Christmas—Orph., Duluth, Minn., Orph., Minneapolis, Minn., 15-21.
Dullsell, Paul—Bronx, N. Y. C., Keith's, Prov., R. I., 16-21.
Dupree, Fred—Maj., Milwaukee, Wis., Columbia, Cinti., O., 16-21.
Edwards, Gus, Song Review—Chase's, Washington, D. C.
Fadettes, The—Plaza, N. Y. C.
Fire Commissioners—Orph., Lincoln, Neb., 16-21.
Fox, Will H.—Fifth Ave., N. Y. C.
Franklin, Irene—Hammerstein's, N. Y. C.
Frevoli-Maj., Jacksonville, Fla., Jefferson, St. Augustine, Fla., 16-21.
Genee, Adeline—Colonial, N. Y. C., 16-21.
Girls from Melody Lane—Bijou, Battle Creek, Mich., Bijou, Jackson, Mich., 16-21.
Golden Troupe—Colonial, N. Y. C.
Goldsmith and Hoppe—Keith's, Phila.
Gordon, Kitty—Hammerstein's, N. Y. C., 16-21.
Granville and Rogers—Grand, Evansville, Ind., Orph., Memphis, Tenn., 16-21.
Grapewin, Charles, and Anna Chance—Colonial, N. Y. C.
Griffin, Gerald—Grand, Syracuse, N. Y.
Harris and Randall—Casino, Chgo.
Haskel, Loney—Orph., Montreal, P. Q.
Hayman and Franklin—Tivoli, London, Eng., 26-Jan. 28.
Hayward and Hayward—Maj., Ft. Worth, Tex., Maj., Dallas, 16-21.
Hoey and Lee—Fifth Ave., N. Y. C.
Hoey and Mozar—Maj., Columbus, Ga., Grand, Knoxville, Tenn., 16-21.
Hoffmann, Gertrude—Alhambra, N. Y. C.
Holt, Edwin—Alhambra, N. Y. C.
Howard Bros.—Hathaway's, Lowell, Mass., Fifth Ave., N. Y. C., 16-21.
Hymer, John B.—Colonial, N. Y. C.
INGRAM, BEATRICE—Bronx, N. Y. C., Greenpoint, Bklyn, N. Y., 16-21.
Innes and Ryan—Hopkins', Louisville, Ky., Orph., Nashville, Tenn., 16-21.
Keenan, Frank—Keith's, Phila.
Kellermann, Annette—Keith's, Cinti., O.
Kelly, William J.—Plaza, N. Y. C.
Knight, Harlan B.—Orph., Los Angeles, Cal., 9-21.
Kurtis-Busse's Dogs—Music Hall, New Orleans, La., 15-21.
Lashwood, George—American, N. Y. C.
Little Stranger—Bronx, N. Y. C., Keith's, Prov., R. I., 16-21.
Loreh Family—Fifth Ave., N. Y. C.
McConnell and Simpson—Alhambra, N. Y. C.
Mack, Wilbur, and Nella Walker—Poli's, Wilkes-Barre, Pa., Poli's, Scranton, 16-21.
McKay and Cartwell—Maj., Chgo., Columbia, St. Louis, Mo., 16-21.
Master Gabriel—Bronx, N. Y. C.
Montgomery and Moore—American, N. Y. C.
Mortons, Four—Colonial, Indianapolis, Ind.
Morris, Felice—Orph., Kansas City, Mo., 15-22.
Night in a Turkish Bath—Keith's, Prov., R. I.
Nugent, J. C.—Mary Anderson, Louisville, Ky., 15-21.
Perry, Pauline—Fifth Ave., N. Y. C.
Photo Shop—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 16-21.
Pianophiend Minstrels—Poli's, Springfield, Mass.
Quigley Bros.—Orph., Los Angeles, Cal.
Reed Bros.—Orph., Spokane, Wash., Orph., Seattle, 16-21.
Ricard, Amy, and Lester Lonergan—Keith's, Prov., R. I.
Ritchie, Adele—Plaza, N. Y. C.
Rosamore, Suzanne—Orph., New Orleans, La., Orph., Mobile, Ala., 16-21.
Rogers, Max, and William Kelb—Fifth Ave., N. Y. C.
Rooney and Bent—Manhattan O. H., N. Y. C.
Ryan, Thos. J.—Richfield—Grand, Evansville, Ind., Orph., Memphis, Tenn., 16-28.
Sanford, Jere—Empress, Milwaukee, Wis., Unique, Minneapolis, Minn., 16-21.
Seldom's Venus—Colonial, N. Y. C.
Spadoni, Paul—Bronx, N. Y. C.
Shisael Bros.—Orph., Kansas City, Mo., Maj., Des Moines, Ia., 16-21.
Stevens, Edwin—Grand, Pittsburgh, Pa.
Summerville, Amelia—American, N. Y. C.
Suratt, Valeska—Manhattan O. H., N. Y. C.
Tambo and Tambo—Empire, Belfast, Ire., Empire, Liverpool, Eng., 16-21, Hippodrome, Manchester, 23-28, Palace, Leicester, 30-Feb. 4, Empire, Sunderland, 6-11.
Tangney, Eva—Keith's, Boston, Mass.
Tom Walker on Mars—Colonial, N. Y. C.
VAN, CHARLES AND FANNIE—Grand, Syracuse, N. Y.
Ward and Curran—Hammerstein's, N. Y. C.
Ward, Fannie—Orph., Spokane, Wash., 16-21.
Welsh, Joe—Colonial, Indianapolis, Ind.
Willard and Bond—Airdome, Chattanooga, Tenn., Maj., Birmingham, Ala., 16-21.
Williams and Tucker—American, N. Y. C.
Wills, Nat—Hammerstein's, N. Y. C.
Wills and Hutchinson—Orph., Altoona, Pa.
WORLD, JOHN W., AND MINDELL KINGSTON—Bronx, N. Y. C.
Wynn, Bessie—Keith's, Cinti., O.
Young, Ollie and April—Empire, Pittsfield, Mass.
York, Alva—Plaza, N. Y. C.

STARR KING WALKER

Leading Man in The Third Rail

Among the coming stars in this generation is Starr King Walker. He has achieved success in The Mille and Chaggett's The Third Rail, materializing stellar promise given in interpretations in A Fool There Was and other productions. In Hartford, critics said:

"Hartford Daily Courant," Thursday, Dec. 1, 1910.—"First honors fell to Starr K. Walker as the 'Third Rail.' Not so very long ago the best known theatrical monthly of America published a short article on Mr. Walker among others, under the title of 'Stars of To-morrow,' and from his acting in the present play it would seem that the prophecy would be fulfilled. He is one of those easy, reserved, good looking young fellows who speak quietly, making every effect count."

"Hartford Daily Times."—"Folks who strolled into Parsons's Theatre Wednesday evening made a discovery. They found out that the methods of producing laughs in audiences followed by young Jack Barrymore and Thomas W. Ross and the suave William Collier, are not the only methods to be followed in conveying fun from a manuscript to the seats occupied by playgoers. In 'The Third Rail' (a new play produced by De Mille and Clagrett) there is a Starr King Walker, a young man with an engaging smile, a more engaging manner, and a still more engaging intelligence in comedy acting. It is to be believed that Mr. Walker made friends with Hartford Wednesday evening, because he is blessed with all these traits. Mr. Walker is not mentioned as the star of the play, but he shines."

"Hartford Evening Post."—"S. K. Walker played the part of the hero with such excellent judgment, skill and discretion that I am inclined to predict great things of him in the future. He has an uncommonly attractive personality, a distinct and authoritative grasp of comedy, that unusual quality in the modern actor, a knowledge of the value of time and the unique faculty of making the audience realize what he is thinking about without the use of excessive pantomime. I can recall no one of our younger actors who possesses these qualities in so well balanced a degree, and I look for the success of one as expectantly as I do for the success of the other."

DATES AHEAD

Received too late for classification.

ARIZONA (C. A. Williams, mgr.): Hot Springs, Ark., 15, 16, Pine Bluff 17, Helena, 19, Greenville 20, Jackson, Miss., 21.
BOSS OF Z RANCH: Independence, Kan., 14, Humboldt 16, Yates Center 17, Eldorado 18, Florence 19.
CAMERON, DAISY (Kerr Amusement Co., mgrs.): Faribault, Minn., 13, Northfield 14, Chippewa Falls, Wis., 16, Rice Lake 16, Rhinelander 17, Antigo 18, Marshfield 19, Waupaca 20, Fond du Lac 21, Oshkosh 22.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 25—indefinite.
GEORGE, GLADYS STOCK (Joseph Benner, mgr.): Shelbyville, Ind., 16-21.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Muscatine, Ia., 9-14, Newton 16-21.
GREAT DIVIDE (Spitz and Nathanson, mgrs.): Paterson, N. J., 9-14, Jersey City 16-21.
HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Lehigh, Ia., 9-14.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Danville, Ill., 12, Kankakee 13, Decatur 14, La Salle 15, Ottawa 16, Peru 17, Joliet 18.
LION AND THE MOUSE (W. M. Hale, mgr.): Owensboro, Ky., 11, Henderson 12, Princeton, Ind., 13, Paducah, Ky., 14, Nashville, Tenn., 16-21.
LONG STOCK (Frank B. Long, mgr.): Whitewater, Wis., 16-21.
NIGGER, THE (Wm. A. Brady, mgr.): Durham, N. C., 11, Greensboro 12, Winston Salem 13, Charlotte 14, Greenville, S. C., 16 Spartanburg 17, Sumpter 18, Darlington 19, Florence 20, Charleston 21.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Carlsbad, N. Mex., 11, Roswell 12, Clovis 13, Herford, Tex., 14, Plainview 16, Tulia 17, Amarillo 18.
REVIER STOCK (Harry Revier, mgr.): Salt Lake City, U., Dec. 19—indefinite.
ROSARY (Howland and Clifford, mgrs.): Marion, Ind., 11, Anderson 12, Elwood 13, Muncie 14, Tipton 16, Peru 17, Noblesville 18, Newcastle 19, Richmond 20, Connersville 21.
STURBORN CINDERELLA (Chas. A. Goettler, mgr.): Walla Walla, Wash., 11, The Dalles, Ore., 12, Vancouver, Wash., 13, Kelso 14, Aberdeen 15, Elma 16, Olympia 17, Tacoma 18, Victoria, B. C., 19, Nanaimo 20, New Westminster 21, Vancouver 22, 23, 24.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Spring Valley, Ill., 15, Galesburg 15, Burlington, Ia., 17, Mt. Pleasant 18, Keokuk 19, Quincy, Ill., 20, Springfield 21.
WOLF, THE (H. A. Morrison, mgr.): Linton, Ind., 11, Robinson, Ill., 12, Effingham 13, Brazil, Ind., 14, Terre Haute 15.

LIVELY BUSINESS IN BOSTON

The New Year Opens Most Encouragingly—Sarah Bernhardt's Return—Great Success of Warfield's New Play—Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, Jan. 10.—There is no question about the notable fashion in which the new year, 1911, has opened in Boston. The first bills were strong and varied, and the second ones are quite as striking, with every indication of a continuation of good patronage.

Sarah Bernhardt's return to the Boston is quite naturally the most conspicuous event, for this is the only engagement that she will play in New England, and the orders are coming in by mail in a fashion which assures big business without the rush of Bostonians, who have always been most loyal to this distinguished actress. L'Aiglon was the opening bill, presented with all the effectiveness which it had when she first gave it here, and it will be followed by frequent changes of bills, so as to include all her repertoire—all but Madame X. That is understood to be impossible here, as the English company is playing here at the present time, so that Boston will not have the chance that New York and Chicago enjoyed, but the reason is easy to understand. Bernhardt is certainly tireless. First two matinees were announced, then a third was added, and finally a fourth was put in the list. If there had been a little more time she would be making the engagement a "continuous" one.

Marie Cahill is the newcomer at the Shubert this week, and Judy Forgot makes the playgoer forget the woes of the Maeterlinck version of Mary Magdalene. Miss Cahill's engagement certainly opened with a rush, and there will be a conspicuous night later when all the members of the Bank Officers' Association occupy the house. They used to give theatricals of their own, but now they go to see others play and enjoy it more.

Follies of 1910 packed the Tremont last night and opened an engagement which ought to be a long one, as this year the company is not hampered by the booking, which cut it short to three weeks last year. Most of the entertainers are new in Follies ranks, Bickel and Watson and Billie Reeves being the conspicuous holdovers. Bert Williams and Bobby North were conspicuous among the newcomers, and they helped to make the show a lively one.

David Warfield's engagement at the Hollis has been extended and The Spendthrift will not come to town now, as had been booked. That was the only thing to do, for the impression made by The Return of Peter Grimm has been most striking. The audacity of David Belasco in writing such a play has appealed to all, but at the same time there has been comment about the skill in which it has been done. It fairly took one's breath away to think that the hero died in the first act, and spent the rest of the play walking about trying to talk to his former friend, and seen only by one little child. A single false move would have made it a hopeless burlesque, but instead it is one of the most consummately beautiful bits of stagecraft that Boston has seen in a long time. Mr. Warfield is always in the picture and blends sweetness and humor just as he did in The Music Master. Admirable, too, is the child as played by Percy Nelton. The engagement will last for two weeks after this.

This week the chief event of interest at the Back Bay Opera House comes on an off night, although lyrically it opened in a notable fashion with Aida, in which Emmy Destinn, of the New York house, made her second and last appearance in Boston, and took the title-role. To-night the Russian dancers come back to fill in the whole evening, giving everything from Glazlo to Liszt's Rhapsodie Hongroise. For this night the scale of prices went down to that of last year.

Arsene Lupin has caught the popular taste at the Park, and proves a worthy companion to Raffles and Sherlock Holmes, but differing from either. The most bewildering feature of the play is where the robbery of the diamond tiara is committed, and here William Courtenay is at his best, although he is capital in the transformation of identity which brings the play to its conclusion. Sidney Herbert and all the others give admirable support.

Madame X at the Majestic continues to test the capacity of the house, for it is another thrilling importation from the French stage, written admirably, translated with effectiveness and played by well-chosen actors. Dorothy Donnelly's skill in the interpretation of the title-role remains the most notable feature of the cast, although William Elliott does auspiciously strong work and comes a close second.

Jack and the Beanstalk at the Castle Square might well continue for a much longer run for the demand for the extravaganza, especially at the matinees, continues as great as ever, but it is going to be taken off at the height of its success so as to make way for a revival of Hamlet. That will make a decided jump for Mr. Craig to go to the melancholy Dane after playing Sinbad the Sailor.

Rosie Lloyd is the star the last week of her engagement at the Colonial with The Echo, and here is another case where success has to be interrupted. There has been a constant gain in patronage here ever since the opening night, and Miss McCoy is certainly well established now as a popular star. A feature that seems never to lose in laugh making is the beau of Arthur Hill, who dances in the second act with Miss McCoy.

The Rosary at the Globe has proved the wisdom of reducing the scale of prices to a popular basis, and the presentation of this play has drawn such large houses, dealing largely on its religious elements, that the run will be extended. An extra matinee was given yesterday.

Still another case where the popular prices proved effective was at the Grand Opera House, and increased receipts have been very manifest. This week the play is At the Old Cross Roads, a thriller of Southern scenes, which is quite a contrast to the tears of Lady Isabel and Camille of last week.

Eva Tanguay, with new songs, heads the bill of the week at Keith's, and the other cards there are Schichtl's Marionettes, Henry Horton and company, Karl Emmy's Pet Terriers, Cunningham and Marion, Lancton Lucier company, Tom Jack Trio, and Miller and Lrlee.

The burlesque changes of the week are: Gaiety, The Beauty Trust; Howard Athenaeum, Gay Girls from Paris and house olio; Columbia, Jardin de Paris Girls, and Casino, The Midnight Maidens.

Pola Ya Follette joined the cast of The Scarecrow at the Tremont on the last day of its engagement there and proved an addition to the strength of the play. She is the daughter of the famous Senator from Wisconsin.

Rabbi Charles Fleischer gave a free lecture on Mary Magdalene at the Shubert last week, and it proved a very valuable exposition of the work which Olga Nethersole was presenting there.

Tito Ricordi has arrived in Boston to direct the rehearsals of The Girl of the Golden West, which is to have its premiere at the Back Bay Opera House next week. The production will be made on an extra night, but it will take its place in the subscription lists later, so that the season subscribers have not the slightest reason for fault finding.

A novel complaint was made before Mayor Fitzgerald last week, and as a result the Pastime had its license held up for a whole day and had to remain dark while all the other moving picture houses on Washington Street were open. The trouble was caused by selling tickets when there were no seats and refusing to refund money under such circumstances. There were several witnesses, and the man who brought the complaint said that he had been ejected with force after he had been passed down the aisle where there was no seat. The Mayor wrote a sharp letter to all the moving theatre houses in town and there will be some strenuous action in case any other house refuses to refund money to would-be patrons who find themselves in similar situation.

Chester S. Jordan, the variety actor, who murdered his young wife, Honora Jordan, a year ago last Summer, has been sentenced to death during the week beginning March 12. There has been a strenuous legal fight to save him and still more steps may be taken.

The "Herald" gave another theatre party for its newsboys and took them all to the Columbia, where they had seats in the gallery. If a newsboy keeps in the business long enough he is sure to see all the theatres in town.

Grace Costello, a Roxbury girl, who was playing with The Bachelor Belles at the Boston, proves to have been secretly married more than a month ago, and now she retires from the stage. The groom was John R. Van Horn, a New York engineer, son of William Van Horn. The ceremony was performed at St. Mary's Church by Rev. Mr. Lord, a friend of the Costello family.

Theatregoers were interested in a Supreme Court decision, which was made by the full bench last week, for it was against the heirs of Nathan B. Goodnow, who was the builder of the Grand Opera House and later was backer of Alexander Salvini on his starring tours. Max Lantin, of Globe, Ariz., had sued the estate of the late banker, claiming that they should be included as parties in the suit, resulting from bucket shop transactions. The exceptions taken to the lower court rulings are sustained, and the suit is now to be given to the jury.

Moving picture houses figured quite a little in the real estate transactions during the past week. The property located at 1048 and 1050 Washington Street, between Davis and Florence Streets, has been bought from Fanny Martin by the Apollo Theatre (Incorporated), and a vaudeville and picture house will be made there. The property is worth $25,000, the greater part being on the land. Patrick J. Hurley has purchased the three brick structures, 390-392 Tremont Street, and 152-154 Castle Street, corner of Paul Street. The larger part is occupied by a moving picture and vaudeville house. John P. Leahy, trustee of the Grace estate, gave the title. Mr. Hurley owns other adjoining property, and a large mercantile and apartment building will be added.

Agreements have been signed by which the Dreamer Opera House block on Main Street, Southbridge, has been purchased by John J. O'Shaughnessy and Joseph Coderre from L'Union Baptiste L'Amerique. The price was about $40,000. JAY BENTON.

CORRESPONDENCE.

Received too late for classification.

WEST VIRGINIA.

WHEELING.—COURT (R. L. Moore): The City Dec. 26: twice to S. R. O. Mrs. Fiske in Becky Sharpe 31 pleased capacity business; curtain calls after each act. Al. G. Field's Minstrels 2. Henrietta Crosman 4. The Spendthrift 6, 7. The Lily 12. The Girl in the Taxi 13, 14.——VIRGINIA (Charles A. Feinler): Beverly of Graustark 22; good business. The Thief 26-28; one co.; S. R. O. Fiske O'Hara 29-31. The Newlyweds 2, 3; S. R. O. Father and the Boys 9-11.——APOLLO (H. W. Rogers): Sullivan's Monte Carlo Girls 26-31; broke house record for holiday business. The High Flyers 2-7; S. R. O. The Gay Morning Glories 9-14.

PARKERSBURG.—AUDITORIUM (W. E. Kemerz): The Man of the Hour Dec. 29. His Perfidious Ward 2. The Squaw Man 4.——HIPPODROME (Ed. Heible): La Moth's Comiques, Jimmy Dunlevy H. K. Brown and co., and Dancing Shacks 26-28; pleased big houses. Martinelle, Benort and Moffet, Cannonball Lane 26-31.——ITEM: Jimmy Dunlevy and H. K. Brown assisted in entertaining the Elks at their social session 28. Both were well received.

CHARLESTON.—BURLEW (N. S. Burlew): Buster Brown 2 pleased capacity. Mrs. Fiske in Becky Sharpe 3; best production seen here this season; pleasing S. R. O. Paid in Full 9. Richard Carle 11. Madame Sherry 13, 14.

FAIRMONT.—OPERA HOUSE (Robinson and Moore): The County Sheriff Dec. 31; two fair houses; fair co. The Scragg Amusement co. 2-7. The Red Mill 11. George Sidney 12.

WISCONSIN.

MILWAUKEE.

Fannie Ward the Headliner at the Majestic—Bills at Other Houses.

A bill of unusual merit is being presented this week at the Majestic. The headliner is Fannie Ward in a well written sketch entitled An Unlucky Star. Miss Ward has been seen here before, and is a strong drawing card. Another good act on the bill is Ramsess, the wonder worker. His tricks are of the most deceptive and awe inspiring kind, and his act is given much applause. Other numbers on the bill are McKay and Cantwell, Kraus Trio, Johnny Small and co., Marvelous Dick, Arthur Bowen and Harvey De Vora Duo.

Maxim and Bobby, W. P. Burt and co., Allen and Lee Ruth, Francis and co., Kingston and Thomas, and Robert Nome, at the Crystal.

The Pinneys headline this week's bill, with six other feature acts, at the Empress.

The New Jersey Lilies, with Leon Errol as the chief comedian, are giving a strong burlesque show at the Gayety this week.

A vaudeville and burlesque offering combined under the heading, The New Century Girls co., is pleasing the patrons at the Star Theatre this week. L. H. NELSON.

SUPERIOR.—WILSON'S OPERA HOUSE (C. A. Marshall): James K. Hackett Dec. 8 in The King pleased fair business. Chocolate Soldier 9 to capacity. Swenska National Troupe 10; good concert, to good business. Baby Mine 13 pleased big house. Howe's moving pictures 14, 15. Maxine Elliott 20 to big house. Harvey Stock co. 23. Seven Days 29 to capacity.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Seven Days Dec. 30; good business and fair attraction. Mock Sad Alli Stock co. 1-3. Baby Mine 6. Minneapolis Symphony Orchestra 13. Bright Eyes 15.

BELOIT.—OPERA HOUSE (R. H. Wilson): The Helen Aubrey Stock co. Dec. 26-1 and to fair business in The Bishop and the Thief, The Prodigal, and The End of the Feud. Stetson's U. T. C. 4. Lower Berth 13 5.

WYOMING.

LARAMIE.—OPERA HOUSE (H. B. Root): House of a Thousand Candles Dec. 30; good co., to fair business. Kissing Girl 6.

CANADA.

MONTREAL.

May Robson Always Sure of Welcome Here—Good Holiday Business.

May Robson in The Rejuvenation of Aunt Mary was the holiday attraction at His Majesty's 2-5 and seemed to have lost none of its powers of amusing. This is the third visit the piece has paid to Montreal, but it has evidently not worn out its welcome. Miss Robson is supported by a capable co. Miss Robson tried out her new play, Widow Higgins, 6.

A packed holiday matinee greeted the opening of Grace George in Dance for the Goose at the Princess 2. While it is not startlingly new in theme, the play is a clever piece of construction, a comedy on rather farcical lines, but with a good deal of truth underlying the farce, and the dialogue is full of bright sayings. Miss George was as dainty and charming as ever in the leading role, and scored her points with ease and sureness. Herbert Percy proved an able support and the co. was well balanced. Louis Everts in the small part of the maid deserves credit for making much out of little. Marie Dressler in Tillie's Nightmare 9-14.

There is a good all around bill at the Orpheum. Valerie Bergere's co. in What Happened in Room 14 did clever work in an amusing sketch. Dooley and Sayles got over some good patter, and Schlechti's Marionettes are a decided novelty. The Nambo Japs, Nellie Nichols, Alice Thornton and Butler Haviland Layne, and Benjimen and Field Brothers are other items.

Le Grand Marniere, by George Ohnet, is the bill at the National.

The Passing Parade proved a drawing holiday attraction at the Royal.

Good vaudeville and moving pictures draw capacity business to the Francais.

Alice Lamont and Davidson and Noveck are the features at the Lyric.

Pavlowa and the troupe of Russian dancers will play a special engagement at His Majesty's 12-14, under vice-regal patronage.

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LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): Kleos, the hypnotist, concluded a week's engagement Dec. 30 to light business. The Wolf 26 drew the usual holiday patronage at both performances and pleased. Mary Hall also did well at both performances. Aunt Laurie 30, 31; three performances, to only fair business. Beverly 2; good performance and business both matinee and night. Willing's The Shepherd King 6, 7. Lena Ashwell in Judith Zaraine 9. The Cat and the Fiddle 13.——ITEMS: The staff of the Grand presented Manager Minhinnick with a handsome gold mounted umbrella, and Mrs. Minhinnick with a cut glass berry set on Christmas Eve.——Manager J. W. Logan, of the Majestic Portage Theatre, was also remembered by his staff. They presented with a fine suitcase.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Third Dec. 30, 31 to big houses. The Cat and the Fiddle 2, 3 to good business. The Grand Opera co. of Montreal opened 5 to a big house, and scored a great hit and repeated calls were the feature of the evening. They presented the vice-regal box. Carmen, Faust and Madame Butterfly 6-7. The Passing Parade 9. Third Floor Back 10. Lena Ashwell 12, 13.——DOMINION (Geo. H. Greenhill): Lewis and George Felix and Harry Gilfoil, Russell Pearson, Al. Rayno's Dogs, Lenny Hastings, Ed. Hall and Clara, Deveido and Sabin, and Grace Wilson filling the house 2-7.——FAMILY: Vaudeville and pictures to capacity business 2-7.——GRAND: Murray-Mackey co. to remarkable good business 2-7.

HALIFAX, N. S.—ACADEMY (J. P. O'Connell): Edward Terry concluded a successful week's business Dec. 31. Miss Terry played Sweet Lavender, Liberty Hall, The Wife, Queen of Nuremberg, Dander's Widow, and The Magistrate. His co. being thoroughly capable was warmly appreciated by the many patrons. Miss Ida here. Katherine Lewis, the new leading lady, is a splendid actress. Forester Power is also an excellent, and Robert Paterson, C. Vivian Degree, Harry Saunders, E. Alexander Powell scored distinct success in leading roles. Mrs. Lauder, brother of Harry, opened Canadian tour in concert 6.

HAMILTON, ONT.—OPERA HOUSE (A. R. Lambie): David Lithgow in Annie Laurie to packed houses Dec. 29, 31. The Rose Maid and Juvenile Opera co. presented The Yeomen of the Guard 2, and The Gondoliers 30. H. M. S. Pinafore 3; well-filled houses. Wildfire 5; packed house; afternoon and evening. Wright Lorimer in The Shepherd King 6, 7; good business. Beverly (4 t.) excellent business.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The W. S. Harkins co. to fair 2-7 are: The Convict's Daughter, Monte Cristo; The Runaways, and A Mad Love; co. is doing good work and performed to two crowded new year's audiences. Edward Terry opens for one week.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): Willing Dec. 30 to fair business. The Manxman 31 pleased large house. The Thief 3 to S. R. O.; special mention must be made of Mr. Hresan. The Cat and the Fiddle 5. St. Elmo 7. The Passing of the Third Floor Back 9. Lena Ashwell 12. Annie Laurie 14.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Lillputian Opera co. 2-4 to poor business. Beverly of Graustark 5. Wilbur 7. The Cat and the Fiddle 9.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (H. Rotsky): The Wolf Dec. 29 pleased good house.

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THE MARCUS MAYER BENEFIT.

The testimonial performance for Marcus Mayer will take place Friday afternoon, Jan. 13, at one o'clock, at the New Amsterdam Theatre. The programme as arranged up to date includes Blanche Bates and Bruce McRae in the playlet The Lady Across the Hall, under the direction of David Belasco; Robert Hilliard and company in Fra Giacomo, Dustin Farnum and William Morris in The Little Rebel, Lina Abarbanell, Ralph Herz, Elisabeth Murray and others in the last act of Madame Sherry; William Collier and members of the Lambs Club in The Matinee Girls, David Bishpam in a song recital, Nat Goodwin and members of the Lambs Club in the musical playlet Irish Hearts and German Hands, Nat Wills, Andrew Mack and an address by Augustus Thomas. The most spectacular event will be an act from Theodore Kremer's thrilling melodrama, The Queen of the Highbinders, with Marguerite Clark, Amelia Bingham, Bijou Fernandez, Charles Cherry, Tyrone Power, Charles A. Stevenson, Carter De Haven, Walter Jones, and Hale Hamilton in the cast.

REST FOR ACADEMY COMPANY

During the two weeks' engagement of Chauncey Olcott in Barry of Ballymore, at the Academy of Music, beginning Jan. 30, the permanent stock company of the house will rest. A contract made with Mr. Olcott before the house passed into stock could not be broken. Hence the "lay off."

THE ENCOUNTER.

In Louisville, Ky., Jan. 2, Margaret Illington produced The Encounter by Pierre Berton. The play is from the French, evident in the many broad situations.

THE PLEIADES DINNER.

Marie Tempest, Amelia Bingham, Margaret Mayo, Mrs. Charles T. Dazey, and John Emerson entertained the two hundred members of the Pleiades Club Sunday night with stories, &c., as a part of the Pleiades' dinner in honor of the theatrical profession. About twenty-five members of the profession were invited, a number of whom were not present. Dixie Hines, president of the society, was toastmaster.

Amusements Throughout the Country

"THE MIRROR" 1911 CREDENTIAL

The attention of managers of companies and theatres is called to the fact that every Correspondent who is authorized to represent THE MIRROR *for the year 1911 holds the new credential issued on Jan. 1, and expiring on Dec. 31 of this year. This credential bears on its face the name of the Correspondent and the city or town and State in which he is authorized to represent this journal. The credentials are bound in deep green, and* THE MIRROR *will consider it a favor if managers of theatres will make it a point to take up and return to this office any 1910 credential presented by a Correspondent of this paper, as such credential has expired.*

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Ben-Hur Dec. 22-24; excellent co., to large business. Black Patti co. 27 pleased fair business. The Traveling Salesman 26; good co. and business. The Servant in the House 29, 30. The Arcadians 31. George Evans' Minstrels 1. Kyrie Bellew 7.——LYRIC (Gaston Neubrik): The Lottery Man 26, 27; good co., to very large business. The Merry Widow 7.

SELMA.—ACADEMY OF MUSIC (William Wilby): Traveling Salesman Dec. 29; immense business; well pleased audience. Black Patti 31; topheavy house. Raffles 4. Japanese Honeymoon 7. The Cow and the Moon 10.

MONTGOMERY.—GRAND (H. C. Fourton): The Traveling Salesman Dec. 28; delighted large audience. The Arcadians 30; exceptionally good, to large house. Honey Boy Minstrels 4. Kyrie Bellew 5.——MAJESTIC (W. K. Couch): The Lottery Man 28 pleased packed house. Manhattan Opera co. 29-31, producing La Mascotte. Mikado. Bohemian Girl, and Martha to very good business. Witching Hour 12. Paul Gilmore 14.

ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman): Mrs. Wiggs Dec. 19; good co.; poor business. Billy Clifford 20; good co.; poor business account of a very fashionable wedding. Mary Mannering 23; excellent co.; S. R. O. A local performance 26 for the benefit of the local band.

PHOENIX.—ELKS' THEATRE (George Kirkland): Mary Mannering in A Man's World Dec. 24; excellent; S. R. O.; house sold out two days before performances.

ARKANSAS.

FORT SMITH.—GRAND (G. A. Lick): The Flower of the Ranch Dec. 26; good performance, large business. Viola Allen in The White Sister 31; highly pleased two S. R. O. houses. The City 2. The Girl in the Taxi 5. The Climax 6.——LYRIC (C. L. Correll): Mysterious Morris, Mlle. Solensis, Tipple and Klement, Gladys Arnold and co., Max and Max, Lyriscope 26-31; large business.——COWLES' FAMILY: James and James, Incognito, Lyriscope 2-4.——ITEM: Louis Ball, former leader of the Lyric and Grand orchestra, has accepted a position on the concert stage and will make a tour of the Southwest.

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): Girls Dec. 27 delighted fair house. Tempest and Sunshine 28; fair co. and business. Viola Allen 3. Sins of the Father 4. The Midnight Sons 5. The City 6.——NEW PRINCESS (J. Frank Head): Joe Golden, Moyten Kelly and co., Mrs. Peter Maher and Oupid, Fred Rosen and co., and Orlatta and Taylor 3-7 (except 4). The Girl in the Taxi 4.

LITTLE ROCK.—KEMPNER THEATRE (A. M. Yhanes): Girls Dec. 28; good performance, to S. R. O. Miss Viola Allen in The White Sister 2; excellent performance, to capacity. The City 4. The Midnight Sons 6. Thomas Dixon in The Sins of His Father .——CAPITAL (Fred Pennell): The Girl in the Taxi 2; performance good, to big business. Climax 7.

TEXARKANA.—GRAND (Charles E. Sassen, res. mgr.): Viola Allen in The White Sister Dec. 28; exceedingly good performance; two hours after the box office was opened every seat in the house sold. Girls 28; satisfactory performance to average house. The City 2. The Sins of the Father 9.

FAYETTEVILLE.—OZARK (W. D. McNair): The Goddess of Liberty Dec. 15; good co.; pleased fair house. The Golden Girl 9. The Girl in the Taxi 6. Mrs. Wiggs of the Cabbage Patch 13. Polly of the Circus 14.

PINE BLUFF.—ELKS' (C. E. Philpot): Cow and the Moon Dec. 26, matinee and night; pleased good house. Tempest and Sunshine 27; poor performance and business. The Girl in the Taxi 3. Viola Allen 4. Sins of a Father 5.

JONESBORO.—EMPIRE (W. W. Hetherington): Yankee Doodle Stock co. 5-7. The Climax 13. My Cinderella Girl 17. Blue Mouse 25. Daniel Boone 28. St. Elmo Feb. 20. Classmates 22.

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CALIFORNIA.

SAN FRANCISCO.

Tetrazzini Greeted by Immense Throng—Evelyn Vaughn and Bertram Lytell Reappeared.

The Columbia had a great number in Dollar Princess. It had been well advertised, and people were anxious to hear a good musicale, so just at the right time came a right musical attraction. A big house greeted the comedy, which opened Dec. 26, and, judging from the sale, a profitable engagement is expected.

Evelyn Vaughn and Bertram Lytell finally opened or, rather, were welcomed back to the Alcazar, where former triumphs were theirs, and used Brewster's Millions as the vehicle to again serve as the reappearing bill. The reception that the favorites received was, indeed, flattering, and it can be said their engagement will mark an era of prosperity for the Alcazar. Next week, Salomy Jane will again be staged.

The Princess offered A Broken Idol Christmas Day, and the play deserved a better house than was present. The Queen of the Moulin Rouge 1.

At the Savoy hilarity reigned after De Angelis took the front of the stage 25 in The Beauty Spot. The next attraction will be Mary Mannering in A Man's World.

Max Dill, with Lora Lieb back in the cast, introduced Playing the Ponies, which is full of whistling music. It was well staged and superbly carried through.

The Orpheum had an all-star Orpheum road attraction this week, under the direction of Martin Beck.

The Princess continues to do well, likewise the Wigwam and National.

But the crowning number of all years was the outdoor singing of Tetrazzini in front of Lotta's Fountain, the most prominent corner of our large city. A platform, with a sounding board background, was built for the occasion, when at 8.30 P.M. in a clear, beautiful night such as we have in Summer, the great diva sang to a quarter of a million people three songs that could be heard for blocks away. Thus was demonstrated to the world the superiority of our climate over any that prevails on this big globe. Remember that the songs for which the prima donna receives $2,500 nightly was given gratuitously, and I assure you her kindness was appreciated. I dare say that Patti, in the heyday of her glory, did not receive a warmer or more sincere demonstration of appreciation than did Tetrazzini.

A. T. BARNETT.

LOS ANGELES.

Lillian Russell Made Many New Friends Here—The Way Out Presented for First Time.

One of the brightest and most pleasing comedies that has yet visited this city was the offering of Lillian Russell and her carefully selected co. in Charlotte Thompson's unique comedy, In Search of a Sinner, given at the Mason Dec. 26-31. Miss Russell appearing in the new role of comedian is a pleasant surprise to all. The lines of this comedy are carefully drawn and full of snappy repartee, and the play is worthy of the immense patronage extended it during the Christmas week. The Traveling Salesman 2-7.

Mary Mannering was at the Majestic 26-31 in A Man's World, in which the star had an unlimited opportunity for action, and incidentally to display gorgeous gowns of the latest. Her support has been carefully selected, and the attendance for the week was most gratifying. Madame X 2-7, and following this, A Gentleman from Mississippi.

Ferris Hartman and his co. opened their second week of The Toy Maker at the Grand 25-31, playing to a crowded house at each performance. This piece is most brilliantly put on, and is better sung, acted and staged than ever before. One of the features was the giving of toys to all children attending the matinee 27. Mr. Hartman will appear in The Campus for new year's week.

The Battle was the offering at the Burbank during Christmas week. This drama was but recently presented at the Majestic by Wilton Lackeye, and at that time found but little patronage. However, as played by Mr. Morosco's Stock co., the production has proven a great success. Quincy Adams Sawyer 1-7.

At the Belasco 26-1 the new comedy by Mrs. A. S. Steele and Mrs. H. C. De Mille, entitled The Way Out, was given its first production, and it is hinted that this piece will serve as a starring vehicle next season for Lillian Russell. The piece is in four acts, the scenes being laid in a small town in New York State. The comedy is unique in its treatment of a novel idea, and tells a story of frivolities that turn to serious aims in the end. It outlines the adventures of a number of the smart set in New York, who wearied of the gay life there turn to the old country home of the leading character, a young widow, and there take a great deal of satisfaction in shocking the simple neighbors. The piece was accorded a splendid reception, as evinced by the large patronage during the week. A Call to the North will be given during new year's week.

DON W. CARLTON.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kipslinger): Mrs. Wiggs of the Cabbage Patch Dec. 14; fair house and co. Billy Clifford in The Girl, the Man and the Game 16 pleased fair house. The Man of the Hour 20. Blanche Walsh in The Other Woman 21 pleased small house. Lillian Russell in In Search of a Sinner 24; splendid co.; poor house account of Christmas Eve. A Gentleman from Mississippi 4. Jefferson De Angelis in The Beauty Spot 11.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Lillian Russell in In Search of a Sinner Dec. 19; delighted large audience. Newman-Folts co. in Divorcons, In Old Cap'lin 25, 26; big business. Same co. 27, 28, 31, 1. The Queen of the Moulin Rouge 29. Madame X 30. Polly of the Circus 2.

COLORADO.

DENVER.

Blanche Walsh Entertained Capacity Business at the Broadway—Heavy Holiday Patronage.

Blanche Walsh and an excellent co. in The Other Woman played to capacity at the Broadway Dec. 26-1. The engagement has proven one of the most successful she has ever played here. Aborn English Grand Opera co. 2-7. The Kissing Girl 8-14.

De Wolf Hopper and Louise Dresser in A Matinee Idol had a very successful week at the Auditorium 26-1. Twenty-nine hundred playgoers were accommodated 26. Havana 2-5. Madame X 9-15.

The Newlyweds and Their Baby pleased large audiences at the Tabor 25-31. The house was packed at all performances and five matinees were necessary in order to accommodate the throngs. The Old Homestead 1-7. Isle of Spice 8-14.

The new stock co. at the Baker had a very prosperous week 25-31, playing The Jolly Widow. The Cowboy Girl 1-7.

Good bill at the Orpheum 26-1 pleased large crowds: Lionel Barrymore and McKee Rankin, the Old Soldier Fiddlers, Willard Simms and co., Spissell Brothers and co., Thurber and Madison, Paul Florus and Rio, Majestic 31-6: Staley and Birbeck, Harry Van Fossen, Campbell and Yates, Scott and Wilson, John Dillon and John Higgins. Very good bill, playing to fine houses.

Approximately 52,000 people celebrated the Monday after Christmas at one or another of the theatres in Denver. At least $10,000 was expended for tickets.

W. EARL ALKIRE.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Aborn Opera co. Dec. 29, 30; fair patronage, presenting Il Trovatore and Carmen; both performances should have had S. R. O.; co. excellent in action and voice. The Old Homestead 31, with matinee, to excellent business at matinee; fair house at night; co. well balanced and attraction pleased; voices in the double quartette being especially good. De Wolf Hopper in A Matinee Idol 2 received S. R. O.; co. good. The Newlyweds and Their Baby 3 to fair patronage; pleased highly. James T. Powers, presenting Havana, 10.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Keogh Stock co. Dec. 19-21 to good houses. Plays: By the Sweat of the Brow, Zeke, the Country Boy; Thelma.

CONNECTICUT.

NEW HAVEN.—HYPERION (E. M. Eldridge): Dustin Farnum and a good co. played for the first time on any stage, The Silent Call, as a Christmas attraction, with a special matinee on that day, and was well received. It was also given 27, 28, with matinee 28. May Irwin in Getting a Polish was greeted by big houses 29, 30. This proved one of the hits of the season and the popular comedienne was at her best. Advance sale indicates big houses when Forbes Robertson comes in The Passing of the Third Floor Back 3-4, with matinees on 2-4. Sheehan Opera co. will present Il Trovatore 6, and on 6, 7, with matinee 7, Douglas Fairbanks will be seen in The Cub.——GRAND OPERA HOUSE (M. A. Yack, res. mgr.): Afternoon and evening 26, Edouard Waldmann in Dr. Jekyll and Mr. Hyde; filled the house at both performances. Queen of the Highway 27. Elsie Janis in The Slim Princess 30, 31; Miss Janis' popularity here never wanes and big houses greeted her. Madame Sarah Bernhardt in Jeanne d'Arc 3; house announces record-breaking advance sale. Joseph M. Gaites presents Katie Did 6, 7.

E. J. TODD.

WATERBURY.—POLI'S (Harry Parsons): A Good Fellow Dec. 29; pleased 4 good-sized audience. Katy Did 30, 31; to immense business. The Joseph F. Sheehan Grand Opera co. in Il Trovatore 2; two performances to fair-sized audiences. Madame Bernhardt's appearance in La Dame aux Camelias 4; was the event of the season; a large and enthusiastic audience was in attendance. Blanche Ring 5. Douglas Fairbanks in The Cub 9. Dockstader's Minstrels 13.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Margaret Anglin 3 in Green Stockings, a four-act comedy, by A. E. W. Mason and George Fleming, for the first time on any stage; cast included H. Reeves Smith, Charles Garry, George Woodward, Ivan F. Simpson, Lewis Howard, Leonard Howe, Frederick Powell, Ruth Holt, Beaucaire, Crosby Little, Ruth Rose and Maude Granger; large audience much pleased. Joseph F. Sheehan 4 pleased good-sized house. Douglas Fairbanks in The Cub 10.

MERIDEN.—POLI'S (T. Kirby): Vaudeville and motion pictures 2 to large business. Sheehan Grand Opera co. in Il Trovatore 3 to fair business. Blanche Ring in The Yankee Girl 4 to large business; good satisfaction. Katie Did 5 (return) to large business. Douglas Fairbanks 11. Edmund Breese 12. Dockstader's Minstrels 14.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): A Good Fellow Dec. 28 was in competent hands and deserved larger returns. Sheehan's Grand Opera 29; large audience heard Il Trovatore, which was the musical treat of the season. Queen of the Outlaw Camp 2; fair house was pleased. Mother and Son 5. Yale Stock co. 9-11.

NORWICH.—POLI'S (J. W. Rush, res. mgr.): St. Elmo 2, matinee and night, to S. R. O.; fine performance; Mr. Le Saucour, Miss Perry, Mr. Cairns and the other members of the strong stock co. gave a careful rendition; whole performance went delightfully smooth; under the able stage direction of Mr. Harry Ledley. Next week, Girls, the Clyde Fitch comedy.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. 2-7 in The Man from Mexico, to big business; every one was well cast and the entire co. made a big hit. House of a Thousand Candles 9-14.

DELAWARE.

WILMINGTON.—AVENUE AMUSEMENT COMPANY (Connese and Edwards): The Liars 2-7. Little Church Around the Corner 9-14.

FLORIDA.

ST. AUGUSTINE.—JEFFERSON (John Ray): Madame Nazimova in A Doll's House 3; excellent performance; crowded house. Set 9, The Girl from Rector's 11.——ITEM: Mr. McLeash, personal representative of the Shuberts, was more than pleased with the large audience that greeted Madame Nazimova. He informed Manager Ray that the Shuberts want to send their best cos. to the Ancient City. Madame Nazimova didn't say much, but what she said counted much. "It can so pretties," she exclaimed, as she viewed the stage, the theatre and the accomodations provided.

GEORGIA.

AUGUSTA.—GRAND (Richard B. Tant): res. mgr.): Princeton Glee Club Dec. 24, matinee only, delighted fair house. Starkey Players 26-7; pleasing performances, to good business, presenting The Man from Nowhere, Thorns and Orange Blossoms, Jane Eyre, The Girl of the Ranch, The Parish Priest. Walker Whiteside 28 in The Melting Pot; good house; well pleased. Seven Days 3 delighted good business.

MACON.—GRAND (D. G. Phillips): The Lottery Man 2, 3 with matinee; pleased good business. Paul Gilmore in The Bachelor 5. Nazimova in Little Eyolf 6. A Doll's House 7. Seven Days 9. George Evans' Honey Boy Minstrels 11. The Girl from Rector's 14.

ROME.—OPERA HOUSE (Joe Speigelberg): Walker Whiteside in The Melting Pot 5. Cow and the Moon 6. Black Patti 10. Viola Allen in The White Sister 11.

MILLEDGEVILLE.—GRAND (McComb and Hines): Man on the Box Dec. 15 pleased full house. Japanese Honeymoon 27; fair.

ILLINOIS.

OAK PARK.—WARRINGTON THEATRE (George M. Gatts): Grace Hayward Associate Players in stock 2-7: The County Chairman; fine; capacity. The Charity Ball 9-14; the Lucy Rigby of Miss Hayward on par with other successful roles; Mr. Dingle's Jim Hackler marked advance over previous excellent work; Mr. Wallace as Tilford Wheeler was pleasing and clear cut; the Sassafras Livingstone of Mr. Welsh took house by storm; Miss Redding made a perfect Chick Riser; David Marlowe's Uncle Rex was flawless; Mr. Scott continued his high grade work as Riley Cleaver; Miss Kackley's Lorene Watkins was exquisite, up to this young actress' clever work; as the windmill agent, Mr. Poulter was correct and forceful.——ITEMS: It is noteworthy that the two most popular plays presented at the Warrington this season have been George Ade's College Widow and County Chairman.——Jan. 5 the Oak Park High School football team, champions of the United States, were entertained by the manager, George M. Gatts.

AURORA.—GRAND (Charles Lamb, res. mgr.): Betty and the Baby Dec. 23, matinee and night; good co. and business. Lower North 13 28 to good business. The Rosary 1; two performances; good co. and business; pleased. Mrs. Herbert L. Flint 2-8 opened to good business. The Nigger 11. Howe's Pictures 12. The Girl and the Outlaw 15. The House of a Thousand Candles 19. Baby Mine 21. Fort of Missing Men 22. Miss Nobody from Starland 29.——STAR (Frank Talejen): The Lawyer, Five, Forrester and Lloyd, Simonds and Healy, W. J. Langer, Church City Four, Four Arbuckles, Julian and Dyer. Altred Anderson 26 to very good business; pleased. PARK (J. Rubesan): Headliners were: John Sullivan and Jake Kilrain, Four Mowatt Brothers, Joe McGill, Anthony Raimo and co., Six Rivers, Jack Elliott and co., Diana and Rosa, Archi Owai and co., Monihan and Hamilton, Lopez and Lopez 26-1; pleasing bill, to turnaway business all week.

PEORIA.—MAJESTIC (Harry Spencer, Jr.): The Montana Limited Dec. 25; matinee and night; business good. Margaret Illington in The Thirteenth 31; large audience; pleased with play. The Man of the Hour 1; co. was good; large patronage. Jane Cowl, in The Prince of Pilsen 4. Our Boys 5. Polly of the Circus 6. The Nigger 8. Polly of the Circus 9. Madame X 11. Pixley & Luders' Follies of 1911 12. Seven Days 13. The Divides 15. Mrs. Fiske in Mary Magdalene 16. The Commuters 18. Paid in Full 19. Within the Law 20. Mrs. Fiske in Rosmersholm 21. Burroughs).——GRAND (Al. Ramsdell): Tom Brantford and co. in The Cowboy and the Lady; pleased small house. Jolson and Blossom and William, Indiana and Jones and Rose in bill; excellent; business fair. Pictures: Majestic and Temple. Theatre's new amusement houses, are being rapidly pushed toward completion.

BLOOMINGTON.—CHATTERTON (Charles A. Tazacco): The Commuters Dec. 29; pleased good business. Hippodrome Stock co. 1-7 opened to big business. Plays: Wolf at the Door, the White Slaves, Arizona, Trooper Ashton, Old World, The Governor's Girl, Fighting Hope, Under the Circus & Broadway Tramp in A Night in Chinatown, Where the Trail Divides, Mrs. Fiske in Rosmersholm 14.——GRAND (Al. Martin): The Rosary Man 26; good co. and business. The Commercial Traveler 28; to capacity business. Guy Bates Post in The Nigger 31; fine, to big business. Prince of Pilsen 2. Polly of the Circus 3. Mrs. Fiske in Mary Magdalene 4. The Flirting Princess 11. Madame X 12.

ROCK ISLAND.—ILLINOIS (C. E. Taylor): The Commercial Traveler Dec. 28; fair house. Moulin Rouge Burlesquers 29, 30; poor house. Polly of the Circus 31; fair. Paid in Full 1; fair house. Within the Law 2; poor house. Mrs. Fiske in Mary Magdalene Dec. 3. Madame X 4. Aborn Grand Opera co. 5-7.——MAJESTIC (J. O. Cohen): Allen Brothers, May Herbert Cowan, Jack Wood and Pie Wentworth, John West and Co., Musical Trio 1-7.——ITEM: Special matinee should be made of Hal Kelley and Pie Wentworth's act, as it is far above the average.

QUINCY.—EMPIRE (W. L. Beeler): The Broadway Burlesquers Dec. 27; fair business. The Commercial Traveler 28; good attendance. Polly of the Circus 1; two good performances to large houses. Ishmael 2, matinee and night; good business and satisfaction. Madame Hinemann Heinz 4. The Cry Baby 7. The Commuters 8. Robert Edeson in Where the Trail Divides 10. Louis Mann in The Chamber 11.

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The Shoemaker 14. Beverly of Graustark 15. Madame X 16.

DECATUR.—POWERS' GRAND (Thomas F. Ronah): The Soul Kiss Dec. 26; excellent co.; good business. The Girl and the Outlaw 28; fair co. and business. The Squaw Man 29; fair co., to good house. Life in Joliet Prison 30, 31 (motion pictures); good. Polly of the Circus 2. The Nigger 3. The Prince of Pilsen 6. Miss Ananias 9. Louis Mann 10. Mrs. Fiske in Becky Sharpe 11. The Commuters 12. Where the Trail Divides 14.

TAYLORVILLE.—ELKS' (Jerry Hogan): Rip Van Winkle Dec. 26; fair, to fair business. Across the Great Divide 31 satisfied good patronage.——ITEM: Evelyn Dockson, who was with The Mayoress, which recently closed at the Colonial Theatre at Chicago, is visiting her aunt here, Mrs. J. R. Sharp.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Barriers Burned Away Dec. 29; good attendance and satisfaction. The Man on the Box 26; large and pleased audience. Beverly of Graustark 27; fair business and satisfaction. The Commuters 28; large and very well pleased audience.

GALESBURG.—AUDITORIUM (F. B. Powers): Madame Sherry Dec. 22 delighted S. R. O. Nancy 26; fair business. Beverly of Graustark 30; pleased good house. The Wizard of Wissland 2 and matinee pleased good houses. The Prince of Pilsen 3 delighted good business.

CANTON.—OPERA HOUSE (J. W. Gossell): California Girls (burlesque) Dec. 14; full house. The Cow Puncher 20; fair house. Wizard of Wissland 30. The Lady and the Outlaw 2. The Missouri Girl 9. A Coon's Engagement 16.

DIXON.—OPERA HOUSE (Starin and Baker): The Commuters Dec. 29, with Harry Davenport, John S. Robertson and Florence Malone; pleased good business.——FAMILY (Eastman): Excellent vaudeville and motion pictures 24-31; business good.

MARION.—NEW ROLAND (C. F. Roland): Lyman Twins Dec. 31; excellent performance; large house. Sherman Stock co. 2-7.——OPERA HOUSE (E. E. Clark): Motion pictures and songs 2-7; business good.

ALTON.—TEMPLE (W. M. Sauvage): The Wolf 1; two good houses; well pleased. Martin's U. T. C. 2; S. R. O. The Flirting Princess 6. Arizona 10. Madame X 15. Local 19. The Wolf Hopper 22. Dudley Stock co. 23-26.

EAST ST. LOUIS.—NEW BROADWAY (Joe Walsh): Cozy Corner Girls 11; good co. and very good business. Bohemian Burlesquers 18. Williams' Imperials 25.

MORRISON.—AUDITORIUM (A. R. Lewis): Barriers Burned Away Dec. 31 pleased fair business. The Messenger Boy 5. Kidnapped for a Million 10. A Bachelor's Honeymoon 27.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): Betty and the Baby Dec. 28 canceled. U. T. C. 5. Jolly Widows 6. Winninger's Stock co. 16-21.

PRINCETON.—APOLLO (E. L. Belden): Lovey Berth 18 Dec. 29 pleased a full house. A Messenger Boy 7. Lyman Howe 10. Port of Missing Men 23.

STERLING.—ACADEMY (George Olmstead): Barriers Burned Away Dec. 30; pleased good business.

INDIANA.

INDIANAPOLIS.

Edna Wallace Hopper and Will Philbrick Well Received—Current Bills.

Richard Carle in Jumping Jupiter, the closing attraction of the year 1910, drew three houses of capacity size at English's Dec. 30, 31. The star, who is a general favorite, received excellent support from dainty little Edna Wallace Hopper, whom we have not seen for some years. Will H. Philbrick, who carried a big share of the comedy to the evident delight of the audience, Burrell Barbaretto, Lester J. Crawford, Garrick Major, Dorothy Maynard, Elizabeth Goodall, Cheridah Simpson, and Ina Claire. A special word of praise is due Ina Claire for her truly wonderful and clever impersonations of Harry Lauder. Altogether, Jumping Jupiter was one of the best of the many musical comedies seen here in the past year. Julian Eltinge in The Fascinating Widow 2-4. Victor Moore in The Happiest Night of His Life 5-7. Henrietta Crosman 10, 11. Madame Sherry 12-14.

Virginia Harned was cordially received at the Shubert Murat 26-28, pleasing two large holiday audiences opening day. The part of the wife provided Miss Harned an emotional role with much opportunity for the intense, subdued style of acting of which she is so capable a mistress. Paul Harvey won distinction and much praise as the artist. George Baldwin, Galway Herbert, Ferdinand Munier were effective in their respective roles. Grace Aylesworth and Gertrude Del Mar played the two remaining parts with only fair success. William Faversham in The World and His Wife 2-4. Margaret Illington in The Encounter 5-7. Madame Trombadour 9-11.

The illness of one of the important members of the cast in The Pawn, which William Faversham was to have presented for the first time on any stage at the Murat 4, made it necessary to abandon the new play for the present. Instead, The World and His Wife, which has been the attraction the first of the week, was presented.

The Arvine-Benton Players offered one of their best attractions in Little Johnny Jones at the Majestic 2-7. Every member of the co. appeared to good advantage. The production was enthusiastically received and splendidly patronized in the Palace of the King 9-14.

At the Park, The Wolf was seen for the first time at popular prices 2-4, and was well received. William W. Crimmens, who played the part of McDonald, is an Indianapolis man who was well known in amateur circles here some years ago. In Panama 5-7.

Keith's Grand offered another attractive holiday bill 2-7, headed by Ryan and Richfield in Mag Haggerty, Osteopath, which fell a little short of the former sketches of this clever team. Bowers, Walters and Crooker's Rube act went as big as on former visits, and with Al. Jolson, who was extremely popular, were easily the hits of the bill. William and Warner, Hyman Meyer, Du Callon, Stuart and Keeley, and Wood and Woods Trio pleased. Business continues good.

The current bill at the Colonial includes Frank Bush, Juggling Normans, Hall Sisters, Barr and Evans, Clemons Brothers, and Mr. and Mrs. Potter in illustrated songs. The Colonial Theatre Co. has transferred its lease and rights to the Colonial Theatre to J. J. Ryan, of Cincinnati. The new management took charge 2, with three S. R. O. houses. It is the intention to continue giving vaudeville attractions from the Sullivan-Considine Circuit. The lease was assigned by J. P. and Frank Fitzgerald. H. G. Moran, of Cincinnati, will represent the new owner, and Ed E. Daley, who has been connected with the theatre, will remain.

A New Year's celebration for the co. and the attaches of the Majestic was held in the theatre following the performance 31. Thirty-six attended the dinner, which was served on the stage. PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): The House of a Thousand Candles Dec. 30; large audiences; two performances. Rosabel Leslie as Marion Deveraux, George Winn as Bates, and Donald Gregory as John Glenarm gave excellent characterizations, and the other parts were well sustained. The Soul Kiss 31; large patronage, to two presentations and pleased. The Lottery Man 2; two performances, to fair patronage. As Lizzie Carolyn Lee presented an exceptionally good bit of character work. Clara Coleman as Mrs. Wright was an admirable mother, and Joseph Tanner as Jack Wright, the Lottery Man, was an instant favorite. My Cinderella Girl 3. The Call of the Wild 5. An Aristocratic Tramp 7. Peck's Bad Boy 9. The Commercial Traveler 13. Winfred St. Claire 16, 17, 19, 21. Flirting Princess 18. The Girl of the Mountain 20. The Wolf 23.——GRAND (O. G. Murray): Culhane's Comedians 26-31, presented Reaping the Harvest. The Girl and the Detective, The Half Breed Girl, No Mother to Guide Her, The Heart of the Rockies, and Adrift in New York to large patronage. Himmelein's Players 2-7 opened with A Princess of Patches to excellent patronage and pleased. McLean's Stock co., with Nan O'Brien, 9-14. Monte Carlo Girls Burlesque 23. Gaines and Brown 28.——ITEMS: O. G. Murray, lessee of the Indiana and Grand, came 3 for a short stay.—The local Elks, Moose and Eagles, all kept open house new year's, and entertained the theatrical people playing here.—The members of Culhane's Comedians were guests at a spread given by the Eagles 27.—Thomas Ladd, manager of the Star and Starette motion picture houses, entertained the attaches of the two houses and of the Royal and Empire picture houses at a watch party and banquet 31. An interesting programme was rendered, all attending taking part.—McLean's Stock co., which is booked at the Grand 9-14, played a season of eight weeks here last season, and were great favorites. They are promised large patronage for their engagement.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Three Weeks Dec. 26; drew two good houses and satisfied. The Climax 29-31; to four fair houses; pleased as usual; competent cast. The Rosary 2, 3 to good business; strong play; well presented. E. M. Newman's Travel Talks on Austria, Tyrol 11. P. G. McLean Stock co. 4-7. Helen Ware in The Deserters 21.——AUDITORIUM (Harry G. Sommers): In the Bishop's Carriage Dec. 26; satisfactorily entertained two large Christmas audiences. Happy Hooligan, to fair business, 28. Howe's moving pictures drew two big houses 29; splendid views. Billy the Kid 7. The Soul Kiss 14. Francis Wilson in The Bachelor's Baby 25.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in When Knighthood Was in Flower 26-31. Alabama 2-8; business continues good.——ITEMS: The New Orpheum Theatre, under the management of C. J. Allardt, is presenting good vaudeville to three large houses daily.—Members of South Bend Local, No. 120, T. M. A., gave a big banquet at their club rooms 31. Many of the performers now in the city, including members of The Climax co., were in attendance and furnished much novel entertainment. An elaborate feast was spread before the thespians who were obliged to see the New Year in many miles from home. The affair was a big success.—At the Elks' Temple open house was a feature of the annual New Year's celebration 2, at which children of the members held full sway.—At the Auditorium the "South Bend Tribune" filled the house on New Year's Day at the matinee performance of Howe's pictures with the worthy poor children of the city. It was a happy and delighted crowd of youngsters.—Three hundred newsboys of South Bend and Mishawaka were entertained by Manager Ellis, of the American Scenic Theatre, at a special matinee performance Christmas Day. The boys thoroughly enjoyed the treat.—The Wallrus Brothers and Hogenback offering was produced twice 31 at the Y. M. C. A. by members to big crowds. The boys gave a creditable amateur circus performance.

GOSHEN.—JEFFERSON (Harry G. Sommers): The Third Degree (return) Dec. 28; excellent performance to light attendance. Sarah Padden playing Annie Jeffries instead of Fernanda Eliscu, who was seen in the role here at the first engagement. My Cinderella Girl 31 satisfied good patronage. Franker Woods being featured in an acceptable cast. McLean Stock co. (return) 2, 3; presented Out of the Fold, South Carolina Folks and The Girl I Love; very satisfactory, to fair-sized audiences. The Rosary 4. Sterling Stock co. 9-14. The Man of the Hour 20. The Wolf 27. The Man on the Box 28. May Robson 30. The Fortune Hunter, The Sweetest Girl in Paris, and Mrs. Fiske in Becky Sharpe.——IRWIN (Franklyn Fox): Ed. Dunkhorst and co. in The Cry Baby and motion pictures, to good business.——ITEMS: Fairy Plumb, of this city, now known professionally as Gladys Vance, will introduce her new vaudeville act, The Mirror Drop, in New York soon.—Eddie Jackson, of this city, has invaded Oklahoma Territory with his Ole Peterson co.—Ethel Sherman, of Goshen, is singing in the chorus of Mort H. Singer's production of The Golden Girl, which is now in Western territory.

EVANSVILLE.—MAJESTIC (Henry Meyers): Madame X 1, 2 and matinees pleased capacity. Lyman Howe's Travel Views 3, 4. The Flirting Princess 5. The Wizard of Wissland 5. Walker Whiteside in The Melting Pot 12.——WELLS PIJOU (Charles Sweeton): Moving pictures and vaudeville (local talent). Madame Sherry 8.——NEW GRAND (David Buhler): Annette Kellerman, William Armstrong and co., Three California Girls, Van Haven, Van Brothers, Russell and De Virse 1-7.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Doyle Stock co. Dec. 26-31 in We Are King, The Game, Just for a Girl, Sherlock Holmes, White Squadron, Parish Priest to capacity houses all week, and gave excellent satisfaction; this is the second engagement this season for the Doyle Stock co.; they are very popular. The Rosary 7. Third Degree 14. Peck's Bad Boy to follow.

RICHMOND.—GENNETT (H. G. Sommers): The House of a Thousand Candles Dec. 24; good co., to good business; matinee and evening. Powell and Cohan's Musical Comedy co. 26-8; popular co.; good business. The Beauty and the Banker 29-29. My Queen in Calico 29-Feb. 1.——MURRAY (O. G. Murray): The Flirting Princess 30.

LOGANSPORT.—THEATRE NELSON (Mayme L. Coz): The Rosary Dec. 27; fair co., to fair business. The House of a Thousand Candles 29, matinee and night; business good. The Wolf 2.——BROADWAY (G. Heimlich): John A. Himmelein's Associate Players 26-31 in An American Beauty, The Coward, etc.; are playing to large audiences nightly.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): Polly of the Circus Dec. 23, 24; good co.; fair business. The Flirting Princess 25, 26; S. R. O. The Girl in the Taxi 28, 29. The Lottery Man 30, 31. Miss Nobody from Starland 1, 2.——VARIETIES (Jack Hoeffler): Vaudeville 2-8; good business.——LYRIC: Vaudeville 2-8; good houses.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The High Flyers Dec. 28; pleased fair house. In the Bishop's Carriage 25; played good house. The Squaw Man 1; pleased large audience. Lyman H. Howe's pictures 3; drew full house and was very interesting. The Man on the Box 5. Moulin Rouge Girls 7.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Stetson's U. T. C. Dec. 21 pleased. High Flyers (burlesquers) 22; topheavy house. In the Bishop's Carriage 24; co. good; light house. The Sterling Stock co. 29-31 drew well. The Man on the Box 3. Lyman H. Howe 4.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): In the Bishop's Carriage Dec. 27; excellent co., to fair business; deserved packed house. The Rosary 9. Eugenia Blair in Light Eternal 13. Fisher Stock co. 10-21. Berlitotti Concert co. 30. Man on the Box 31.

VINCENNES.—OPERA HOUSE (W. W. Willis): Powell and Cohan's Musical co. 2-6 pleased fair houses. Madame X 7. Walker Whiteside in The Melting Pot 14. De Wolf Hopper in Matinee Idol 21.

WABASH.—EAGLES (H. S. Logan): The House of a Thousand Candles Dec. 27; excellent attraction; fair business; co. well balanced. Three Weeks 29; fine performance; fair business; co. deserved packed house.

FRANKFORT.—BLINN (Langebrake and Hufford): The Flirting Princess Dec. 28; good performance and business. Darby Day in Coon Town 31; poor house. Miss Nobody from Starland 4.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Culhane's Comedians 2-7; opened to capacity business and pleased the audience. The Man of the Hour 10. Smart Set 12. The Rosary 21.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): House dark last week of 1910. Stubborn Cinderella 4, 5. Symphony Orchestra 9. Boise Lecture Association 12, 31. Silver Threads 13, 14. Honeymoon Trail 30.——ITEMS: Turner Theatre: Della Pringle Stock closed indefinitely.—Orpheum changed hands, putting up good bills that draw.——Bes, Oaks, Lyric, Bijou, all doing well with splendid reels.—Isis adapted musical vaudeville; big crowds.—At the New Boz, immense crowds pleased.

IOWA.

DES MOINES.

Holiday Week Attractions Did Well—A Busy Time Ahead for Foster's.

New Year's saw The Girl in the Kimono at Foster's, McFadden's Flats at the Grand, Shore Acres at the Princess, vaudeville at the Orpheum and Majestic, and the Morey Stock co. at the Auditorium.

The Girl in the Kimono 2, afternoon and evening performances, and Shore Acres continued until Wednesday evening, when The Cow Puncher was booked for the latter half of the week.

The week of 8-15 will be the busiest that Foster's Opera House has seen this season. The theatre will be lighted every night. The Mountain Ash Male Chorus of Welsh vocalists is scheduled 8; The Fortune Hunter 9, 10; Lillian Russell makes her annual appearance in a new farce with the title In Search of a Sinner 11; The Three Twins 12, return engagement; Blanche Walsh appears in her problem play, The Other Woman, 13, 14.

The latest report in theatrical circles is that the Auditorium is to be devoted to burlesque next year, the playhouse being given over to week stands for the cos. jumping from Chicago to Omaha. This theatre is now controlled by the Shuberts. Just where the Shubert attractions will go if the change is made has not been announced.

Members of the Sixth United States Cavalry will participate in the battle scene in Shenandoah, the civil war play to be staged at the Princess the week following Shore Acres. Arrangements have been completed with the officers in command and a detail of troopers with horses and equipment will take part in each performance during the week. EL M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Girl in the Kimono Dec. 28; clever work by Frances Warren. Paid in Full 2; to light business, due to severe weather; excellent attraction in every way; the cast included George E. Dale, Edyth Mae Hamilton, Reed M. Clarke, Edwin C. Sprague, Dora Lombard, Rose Lamoreaux, George Joiner. The Cowpuncher 7 canceled. Rosalind of Red Gate 12 canceled. The Fighting Parson 20 canceled.——ITEMS: Gus Pixley and Marie Maletesta joined The Girl in the Kimono co.

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here, the former to play the role of Pat Brady and the latter to sing the prima donna role.—David J. Ramage, who was so long identified with Arizona in a managerial capacity, is managing the No. 1 Paid in Full co. for the United Play Co. Mr. Ramage was manager of Billy "Single" Clifford in The Girl at the Helm co. last season.——The Girl in the Kimono co. laid off here 25, 26 to rehearse.—B. F. Elliott, of the Princess Theatre, Des Moines, accompanied by Mrs. Elliott, will visit Europe next Summer to study the plans of theatres on the Continent in hopes of finding the best there is for the new $200,000 Elbert and Getchell Theatre to be built in Des Moines. It is announced the theatre will play both Klaw and Erlanger and Shubert attractions.—In order to play a matinee and night engagement at Cedar Rapids 1 a special train was chartered by the Paid in Full co. to transport the co. over the C. and N. W.—Edna Haller, of The Girl in the Kimono co., has been promoted by Manager Riggs to the role of the slavey, Mrs. Bowles.—Bud Riggs, of the Isle of Spice co., has resigned to look after his father's interests in Chicago, during the elder Riggs' absence from the city, as manager of The Girl in the Kimono co.—Dec. 30 was the fifty-ninth anniversary of the marriage of Uncle and Mrs. W. W. Moore, of Des Moines. Professional interest attaches to this anniversary because Uncle Billy Moore has been a city bill poster for the past fifty years, and because he built the first theatre in that city.—Mr. and Mrs. George E. Cole, of the No. 1 Paid in Full co., spent the holiday lay-off week with friends in Chicago.—Edwin Percival is manager of the Western Paid in Full co. and Mrs. Percival (Gertrude Ritchie) is playing Emma Brooks with great success.—Friends in the West are much gratified over the return of William H. Turner to another success, and those who recall the success in David Harum are rejoicing that he is duplicating this success as W. H. Crane's successor in Father and the Boys.

FRANK E. FOSTER.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): Prince of Pilsen Dec. 28; pleased capacity; Jess Dandy well received. Graustark 2; pleased fair house in spite of coldest night of season. Beverly 7. Louis Mann 18.——WATERLOO (A. J. Busby): Adelaide Thurston Dec. 30; pleased good house; Miss Thurston, being an old favorite here, was given quite an ovation. Nancy 31; deservedly poor business. Girl in the Kimono 11. Lillian Russell 13.——CRYSTAL (J. Jolly Jones): Good business under new management.——ITEMS: Roy Marietta returned home Dec. 30 from thirty successful weeks with the Morse and Renolds Comedy co., working with Morton and Marietta.—The Rev. William F. Drake, rector of St. Paul's Church at Fort Dodge, was a business visitor in the city Dec. 31 and called on J. Jolly Jones, manager of the Crystal Theatre. Rev. Jones was censor of the Magic Theatre at Fort Dodge while Mr. Jones was manager there.

DAVENPORT.—BURTIS' OPERA HOUSE (Cort, Shubert and Kindt): New Broadway Girls Dec. 30; fair performance, to a well-filled house. Beverly of Graustark 31; good attraction, to light business. The Prince of Pilsen 1 proved a good new year's attraction; pleasing two large audiences. The Lady Buccaneers 2; fair performances and business. Barriers Burned Away 3. McFadden's Flats 7. The Nigger 8. The City 12. Alice in Wonderland 13, 14. The Messenger Boy 15. Louis Mann 20. Madame X 24. The Goddess of Liberty 29. Aborn Opera co. 30.——OPERA HOUSE (D. L. Hughes): Arizona 1; well received by two well-filled houses. The Fortune Hunter 11. Lillian Russell 16. Blanche Bates 18.——AMERICAN: Vaudeville; very good bills; two performances daily; audiences well pleased.——PRINCESS: Princess Stock co. in College Chums 2-7.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier): Lion and the Mouse Dec. 25, matinee and night, to good houses. The Girl in the Kimono, matinee and night, 26; seemed to please capacity. The Prince of Pilsen 31; fine, to full house. Jess Dandy in his old role was a favorite. Paid in Full, matinee and night, 1 to good houses. Miss ——— with Adelaide Thurston, matinee and night, 2; fine, to good houses. Graustark 3. The Nigger, with Guy Bates Post, 7. Beverly 8.——PEOPLE'S (V. Hugo): Trocadale Brothers' Stock co. in Slaves of the Mill 1-7.——MAJESTIC (V. Hugo): Vaudeville 2-8. Lottie Mayer.

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IOWA CITY.—COLDREN THEATRE (James L. Oakes): Adelaide Thurston in Miss Ananias Dec. 31. Graustark 4. Casino Girls 6. Her Great Temptation 14.—BIJOU (E. A. Westcott): Earl Gerdella and Dog, Abbott and Land, Delaphone, Dick Burton, Hurlbert and De Long, Howard and Eshar, Paul Wagg; business good; 2-7.—ITEMS: The Bijou has been sold to W. H. Englert, an Iowa city merchant, by Carl Laemle, and the new owner will take possession early in January. The present policy of the house will be maintained, with high-class vaudeville and pictures. H. Le Roy Smith, a former manager of the same theatre, will be reinstated as manager. His popularity here forecasts prosperity for the new owner.

CLINTON.—THEATRE (C. E. Dixon): Beautiful Bagdad 1; two performances; good, to fair business. The New Broadway Girls 2 to fair business. Adelaide Thurston 3 in Miss Ananias; pleased good business. Barriers Burned Away 4. McFadden's Flats 6. Beverly of Graustark 9. Breckenridge Stock co. 8-15, except 9. Aborn grand opera co. 25. Baby Mine 28.—FAMILY (Bp. Sodini): Barry and Nelson, Russell and Church, Dick Miller, Hickman Brothers and co., motion pictures 2-8; good bill to good business.

FORT DODGE.—ARMORY THEATRE (William P. Derner): Paid in Full Dec. 26; two good houses; good co. and satisfaction. The Climax 28 pleased good house. The Girl in the Kimono 31; two good houses; pleased St. Olaf's Concert Band 2; good house and satisfaction.—MAGIC (C. P. Heiler): Vaudeville 2-7 excellent business.—EMPIRE (H. Barnell): Vaudeville and pictures 2-7; S. R. O. sign out every night.

DUBUQUE.—GRAND (W. L. Bradley): The Lion and the Mouse 27; excellent performance to fair house. Prince of Pilsen 29 drew well and pleased. Daisy Cameron 1; two good houses. Barriers Burned Away 5. Kidnapped for a Million 8. The Fortune Hunter 12. Lillian Russell 14. Howe's pictures 15, 16. Bright Eyes 19. Aborn grand opera co. 25.

MARSHALLTOWN.—NEW ODEON (J. Bachford): Robert Edeson in Where the Trail Divides Dec. 31; excellent co. and house. Graustark 1; excellent in all respects; played to an excellent Sunday night house. Beverly 6. The Village Postmaster 8. Lillian Russell in the comedy, In Search of a Sinner, 12.

INDEPENDENCE.—GEDNEY OPERA HOUSE (Clyde H. Wilson): Daisy Cameron in Nancy Dec. 20; good co. Messenger Boy 22. The Girl in the Kimono 27; fine co. and big business (return date 11). Alice in Wonderland 20, 21. Beggar Prince Opera co. 27.

SPENCER.—OPERA HOUSE (Franklin Floete): The Rosary Dec. 23 pleased good house. Grinnell College Glee Club 28. The Girl in the Kimono 30 canceled; later date preferred. Hilliard Wight 12.

FORT MADISON.—EBINGER GRAND (W. Ebinger): Vaudeville Dec. 24-1 to good houses. Graustark 8. Beverly of Graustark 13. The Other Woman 17.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister): Tempest and Sunshine Dec. 31; fair business. Paid in Full 6.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling): James T. Powers in Havana Dec. 31 delighted large house; excellent attraction. De Wolf Hopper in A Matinee Idol 4. Frederick Warde in Julius Caesar 5. The Honeymoon Trail 13. The Kissing Girl 16. Adelaide Thurston in Miss Ananias 17. Polly of the Circus 18. Max Figman 23. Madame X 26. Walker Whiteside in The Melting Pot 31.—AUDITORIUM (J. A. Wolfe): The Wolfe Stock co. gave a good performance of Ishmael 2-7; the leading roles were well portrayed by Walter P. Richardson and Jane Morgan. Blanche Walsh in The Other Woman 7. The Girl in the Taxi 9. Madame Marcella Sembrich 11.—PRINCESS (L. M. Miller): Dick Crolius and co. headed a pleasing bill 2-7; business good.—ORPHEUM: Copeland Brothers Stock co. in California 2-7.—ITEM: The Forum, the new convention hall erected by the city of Wichita at a cost of $170,000, with a seating capacity of 6,000, will be opened and dedicated the last week in this month with appropriate ceremonies and entertainments.

HUTCHINSON.—HOME (W. A. Lee): Weary Willie Walker Dec. 26, matinee and night; fair co., to good business. A Gentleman from Mississippi 28; very fine co., to only fair house; deserved S. R. O. Frederick Warde in Julius Caesar 4. Blanche Walsh in The Other Woman 6. The Girl in the Taxi 10. Shriners 11. Honeymoon Trail 12. Pinkerton Girl 14. Rosalind at the Red Gate 18. Daniel Boone on the Trail 19. A Pair of Country Kids 22. Madame X 25. Ishmael 27. A Royal Slave 28.

LEAVENWORTH.—PEOPLE'S (Phil Alexander): The Three Twins 1; season's best offering; business fine, considering the 15 degrees below zero weather.—ORPHEUM (M. B. Shamburg): The best of vaudeville, with an extra act, to fine business.—ITEM: The theatrical situation at this place is gradually assuming its former self. Manager Alexander of the People's, is giving the public an excellent line of attraction and business is improving.

HOLTON.—PERKINS (F. W. Johnston): The Climax Dec. 15; good business. St. Elmo 7. Aristocratic Tramp 9. Hillman Stock co. 12-14. The Spy of Atlanta Feb. 8, with J. H. Johnston, supported by Co. B, Second Regiment, K. U. G.—ITEM: Mr. Johnston has played the spy since 1866 and still "making good."

FORT SCOTT.—DAVIDSON (Harry C. Branch): The Texas Ranger, matinee and night, Dec. 26 had very good business. The Golden Girl 31; good; fair business. Daniel Boone 9. Adelaide Thurston 13. The Wolf 17. Beverly of Graustark 19. Polly of the Circus 21. Walker Whiteside 25. Howe's pictures 31.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): St. Elmo, matinee and night, Dec. 26; good houses and performances. The Man from Mississippi 27; good co.; fair house. The Golden Girl 30; big house and fine attraction.

INDEPENDENCE.—BELDORF (Milburn Hobson): St. Elmo Dec. 27 and A Texas Ranger 29; pleased fair audiences. The Climax 2. Durno 4. Ada Lee Denton 5. Golden Girl 11. Boss of E Ranch 14. Polly of the Circus 25. The Newlyweds 27.

CONCORDIA.—BROWN'S GRAND (E. V. D. Brown): Newlyweds and Their Baby Dec. 14; fine co., to good house. The Golden Girl 29; fair co., to good house. De Wolf Hopper in A Matinee Idol 7.

CHANUTE.—HETRICK THEATRE (W. C. Sears): The Climax Dec. 27; fair house and performance. The Goddess of Liberty 29 delighted large house.

COLUMBUS.—McGHIE'S (W. E. McGhie): The Climax Dec. 28. The Boss of E Ranch 29. St. Elmo 31. The Wolf 19.

OTTAWA.—BOHRRAUGH (F. C. Dobson): The Climax Dec. 30; fine performance, to fair business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott): Madame X Dec. 28, 29; good business and most excellent production. The ever welcome Merry Widow 30; to S. R. O.; production fully equal to former ones. The Flirting Princess 2; good business; fair satisfaction; Miss Jansson, playing title-role, was very ill during both performances, but stuck it out.—HIPPODROME (L. H. Ramsey): Gus Sun's Minstrels 2-7 to capacity.—ITEM: It is rumored that Charles Scott, proprietor and manager of the Opera House, has purchased a site centrally located for a new theatre.

HENDERSON.—PARK (R. E. Cook): Frank Dudley Stock co. Dec. 29-31 (return); pleased good business. Flint, hypnotist, 2-7; opened to fair business. Walker Whiteside 10. California Girls 11. Lion and the Mouse 13. Blue Mouse 19. My Cinderella Girl 24. Mamzelle 25. Squaw Man 26. Paul Gilmore 28.

FRANKFORT.—CAPITAL (James Ramsey): Madame X Dec. 31 held the attention of a fair house. Harry Bulger in The Flirting Princess 3. Vaudeville and pictures 4-7.

WINCHESTER.—WINCHESTER (S. Divelli): Blue Mouse 4. Squaw Man 10.

LOUISIANA.

NEW ORLEANS.

The Arcadians, The Witching Hour, and The Virginian Among the Week's Offerings.

The Arcadians, presented by a competent co., was the attraction at the Tulane 1-7. Aside from the tunefulness of the score and bright dialogue, the stage settings and costuming were decidedly brilliant and effective. Johnny Osborne does the comedy work well and is very clever as a dancer and singer of topical songs. Ruth Thorpe made an excellent impression with her several vocal numbers, among which "The Pipes of Pan" was particularly pleasing. Alice Russon, Marie Shields and Gilbert Childs were other competents in the cast. Vernon Davidson contributed much to the success of the performance by her singing and dancing. Kyle Bellew 8-14.

The Witching Hour, presented by a strong co., was the drawing card at the Dauphine 1-7. Both play and co. deserve the splendid reception they received. John Mason plays the lead and no better interpretation of the role could be conceived. Grace Reals, Belle Bohn, and Harry Leighton were in the cast and would grace any stage. The Merry Widow 8-14.

A fair co. headed by Earl E. Ryder presented The Virginian at the Crescent 1-7. In addition to the star, H. C. Russel, Noel Travers, Augusta True and Roxanne Lansing deserve commendation. Sis Hopkins 8-14.

M. Jules Layolle's French Opera troupe continues its successful engagement at the French Opera House. Carmen was the bill at matinee 1, when Miss Cortes achieved a distinct triumph in the title-role. Herodiade, Romeo and Juliette, Mlle. Trompete and Lakme are in active rehearsal.

The bill at the St. Charles Orpheum was exceptionally good 2-9. An abbreviated version of the Tales of Hoffman was entertainingly sung by Helena Fredericks, George Crampton, Arthur F. Burckly; Coleman's Cats and Dogs proved a good number; Granville and Rogers are satisfactory singing comedians; Rowena Stewart and Gladys Murray in A Broadway Love Letter were funny and clever; Irene Howley sang sweetly; Chick Sale did some good comedy work; Melrose and Kennedy, acrobats, and the kinodrome made up the bill.

At the American Music Hall the offerings 1-7 were: William Dillon, singer; Fernandez-May Duo, musical clowns; Nick Santoro, in a boxing sketch, entitled The Grand Wind-Up; Tallman, expert pool player; Proval, whistling ventriloquist; Harry Brown and co. in A Case of Divorce; Fields and Coco, equilibrists, and motion pictures.

The Lyric, presenting popular priced vaudeville, drew well during the week 1-7 with the following bill: Bunny Grey, singer; Cox, Jones and Monroe, entertainers; Etta Leon Trio, wire equilibrists; Dan Duffy, Irish comedian; the Malcolms, in a sketch entitled The School Boy. Motion pictures add to the merit of the bill.

J. M. QUINTERO.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): Viola Allen in The White Sister Dec. 22; excellent performance to a large and appreciative audience. Girls 29; good co., to good business. The City 31, 1; excellent co., to two well pleased audiences. Sins of the Father 2. Midnight Sons 7. Ben-Hur 9-11.—ITEM: The Baenger Brothers theatre, now in course of construction, and of which mention has already been made in a previous issue, will be completed about February. The owners have made extensive changes since the original plans were made. The original intention was to only offer motion pictures, but it was later decided to add vaudeville, and to this end a complete stage will be added. The arrangement of the stage and entrances will be unique in the extreme, the stage being in from the theatre and the entrances on each side, behind the boxes. This feature is worked up in the Empire style, and will be profusely decorated with "Compo" work and fresco decoration. The stage is to be 40 feet wide by 20 feet deep and the proscenium 22 feet wide. The stage will be complete with gridiron, fly loft, light effects, etc., for any kind of vaudeville turn. The auditorium will seat about 780. A first-class orchestra will be one of the features. The floor will be tile and the trim mahogany. More than three hundred lights will be used in the vestibule and an elaborate automatic electric sign, 20 feet high, will be placed on the outside. The lobbies will be finished also in tile, marble and mahogany. Clarence W. King, of Shreveport, is the architect.

DONALDSONVILLE.—GONDRAN THEATRE (William F. Nolan): Pictures 18-24; business good. Cast Aside 23; canceled. The Girl from Rector's 24; canceled. The Wood Sisters 25 in Bud and Mary as the matinee bill, and St. Elmo at night performance; poor co., to good business. The Man on the Box 28; a co. of exceptional merit; good house; well pleased. Elf and Jane 31. The House of a Thousand Candles 5. The Sins of the Father 12. The Fighting Parson 14. Married in Haste 15. Going Some 22. Classmates 28.

PLAQUEMINE.—HOPE OPERA HOUSE (Lionel Delanoix): The Man on the Box Dec. 27; to fair house; pleased. Elf and Jane 29; to small house. The Sin of the Father 31 satisfied.

WELSH.—AUDITORIUM (J. W. Armstrong): The House of a Thousand Candles Dec. 22; good co.; pleased fair house; night very stormy.

MAINE.

PORTLAND.—KEITH'S (James E. Moore): Tom Moore 2-7 opened to surprisingly large matinee house; Sidney Toler in the name part could hardly have been improved; Lola Downin as the school teacher and afterward as star of the Drury Lane Theatre was most acceptable, and at once won the hearts of her auditors while winning Tom Moore; Joseph Lawrence had a good role and made the most of it; Louis Albion was good in comedy parts; Blanche Frederici was fine as the landlady; Robert Hyman, Mark Kent, Belle D'Arcy, Malcolm Fassett, David Perkins, Margaret Koller and Aubrey Bosworth all did well.

LEWISTON.—EMPIRE (J. A. O'Brien): Klark-Urban Stock co. closed week of fair business Dec. 31. Sydney Drew in Billy 2 pleased small house; co. good. U. T. C. 6. Daniel Ryan in The Black Fox 6, 7. Max Ott co. in Boys and Girls 9. The Lady and the Prince 10. Taylor Stock co. and Avery Strong co. later.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): What Wright Left Dec. 29 pleased well-filled house. U. T. C. 6. The Black Fox 11. Phil Ott's Comedians 13.

BANGOR.—OPERA HOUSE (F. A. Owen): Sidney Drew in Billy 3; with an excellent supporting co.; good audience.

BRUNSWICK.—TOWN HALL (H. J. Given): The Cricket on the Hearth (local) 20.

MARYLAND.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): The holiday bill consisted of the following: Louise Elliott, Seville and Pifo, Carter and Stewart, Arline Wiseman and co., and the Dramascope Dec. 26-28; opened to S. R. O. rest of week; business satisfactory; acts fairly good. Phil Ott's Comedians in The Auto Girl and the Explorer 29-31; opened to good business that seemed to please 29; co. fairly well balanced. The Man on the Box 2. Al. G. Field 6 (matinee and night). The Nigger (date not yet ascertained).—ITEM: Among the visitors who spent Christmas vacations here were Professor Charles Cope, connected with Chase Theatre, Washington, and Alonso G. Cope, with Boyers' Opera House, Hagerstown, Md.

ANNAPOLIS.—COLONIAL (Fred W. Faikner): The Firing Line Dec. 29; good performance and business. The Climax 2; good performance and business. The Merry Widow 4; good performance and business. Phil Ott's Musical co. 5-7. George Sidney 9. White Squaw 13. My Friend Hogan 17.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Schock): Lerue, Mitz and the Manning Trio, with motion pictures, Dec. 26-31, except 27. The Man on the Box 27; pleased good business. Hidie, Rhyme and the Dancing Johnson Brothers 2-7. Phil Ott's Comedians 9. The Man of the Hour 31.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles W. Boyer): Phil Ott's co. 2-4 opened in The Auto Girl; fair houses and attractions. The Blue Mouse 6, matinee and night; good houses and offering. The Climax 7. The White Squaw 10. Vaudeville and pictures 9-14, except 10.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Blanche Ring in The Yankee Girl Dec. 29; this was Miss Ring's first appearance in this city, and she had every reason to be proud of her reception, as one of the largest audiences in several seasons was present. Miss Ring was given a great reception, and was obliged to respond to many encores. Harry Gilfoil made the most of his essentialties and scored a big hit, as did William Halliday and Peter Curley. William P. Carleton was a good Captain Lawrance. Juan Villasana and Fannie Kidston were excellent. Cyril Ring (Miss Ring's brother) showed decided talent in a minor role. Marie V. Fitzgerald's new play, Mother and Son, which was first presented at the Bijou Theatre, Brooklyn, was the closing attraction of the old year (matinee and night), with Mabel Griffiths as Madame Georgette. Only words of praise in its highest terms will do justice to the splendidly conceived and executed characterization of the part of Madame Georgette as portrayed by Miss Griffiths. Her work in the part stamps her as an emotional actress of much ability, and she will be sure of a warm welcome when she comes again. Leonard Ide was exceptionally good as Captain Noel de Brissac, and played with Miss Griffiths the honors. John Edgar MacGregor gave a capital performance of Louis Montjayne. Walter Scott, Willard Dashiell, R. J. Lance, Ded Sancier, Margaret Curtis, and Nana Hibbard gave excellent support. Well staged the play is strong, the co. good, and will no doubt

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H. MAURICE TUTTLE

SCENIC ARTIST—At Liberty for First-Class Stock

Permanent address, 1003 Centre Street, Milwaukee, Wis.

...ment with the success that it deserves; attend...ance very good. Billy B. Sheehan's English Grand Opera co. 12.—SAVOY (Irving Hamilton, res. mgr.): The Bill 2-7 featured the Four Rards, who scored a big hit; Armstrong and Clark, John E. Gordon, James McElhern, Lizetth Belmont and Mildred Lowell presented a good sketch, What Would You Do? Hermany's Country Life, Leone and Dale, Johnny Johnson, and the Hogan Sisters; pleased large attendance.—BIJOU (L. M. Boas): Bill 26-31: The Venetian Four, Kelly and Adams, Russell and Carmonell, Harry Rose, Abraham Lincoln's Clemency, and The Little Station Agent. Bill 2-4: The Four Manning Sisters, the Carl Damman Troupe, Will Van Allen, and Bert and Emma Spears to excellent attendance.—PREMIER (L. M. Boas): Bill 29-31: Nibio and Reiff, Rita Murri, Art Spaulding, Jim Bridges' Indian Bride, and Phaedia. Bill 2-4: McCabe and Vesie, Harry Malehall, and Art Spaulding to good attendance.—ITEMS: J. Fred Miller, of the Academy, had a very interesting interview in the Fall River "Daily Herald" 24, giving his experience in the theatrical business. Mr. Miller has been all over the greater part of the world.—Managers L. M. Boas, Irving Hamilton, and George Benson received some beautiful Christmas gifts from their office forces.—Manager and Mrs. George Lawton, of Tiverton, R. I., were among those that attended Blanche Ring's performance 29; several large box parties were also given the same night. It is rumored that a permanent stock may be established here, Willard Blackmore being at the head of co.—Amy Ricard and Lester Lonergan entertained several of their friends from this city during their engagement in New Bedford 29-31.—In an interview 29 Blanche Ring expressed her great pleasure at the splendid reception given her on her first appearance in this city and promised to return next season.

W. F. GEE.

WORCESTER.—WORCESTER (J. F. Barber): Dustin Farnum Dec. 29 in The Silent Call; Mr. Farnum as Harold Calthrop was a most magnetic character and made the play very interesting; Rosalind Cochlan as Wah-Na-Ki seemed to be all that she intended; W. S. Hart, impersonating David Ladd, the Indian chief, was a decidedly forceful and interesting character; Theodore Roberts as the consumptive parson, made an ideal preacher of the type portrayed; Georgie Fawcett as Mike McShay was an exquisite portrayal of the frank and fearless woodsman; fine work was done by Charles Abbe, Harry Hicks and Stella Condon; very good business. Blanche Ring in The Yankee Girl 30, 31; played to a full house and greatly pleased; Miss Ring had able companions in Harry Gilfoil, W. P. Carleton, Juan Villasana, Paul Porter and Alfred De Ball. Il Trovatore 6. Madame Sarah Bernhardt in Jeanne D'Arc 7.—FRANKLIN (J. R. Sheehan): At the Old Home Roads 2-7, to good business; a strong co and a play well staged; served to hold the audience till the final drop. The White Captive 9-14.—PLI'S (J. C. Criddle): The Piano-Polo Minstrels was the headliner of an unusually strong bill 2-7 and the Stanleys, Patsy Doyle and the Howard Brothers, banjo wizards, all made good; Mack and Orth in The Wrong Man, was one of the best acts seen here this season; Pat, Two Colors and Fay greatly pleased, and Watson's Farmyard Circus was well received; capacity houses at every performance.—ITEM: Thomas A. Phelan, a popular young man of this city made his first professional engagement at Pelt's in Lasky's Pianophiends Minstrels and a host of friends gave him a rousing reception. His splendid voice was heard to good advantage in his song, "I Want to be Loved by a Girl Like You," and his "Piano Man" was particularly well done. He responded to several encores and was called on for a speech. After the performance fifty of his friends escorted him to the Bay State Hotel, where a buffet lunch was served; after which there were speeches, songs and a merry time. The best of success for him is wished by his Worcester friends.

NEW BEDFORD.—THEATRE (William B. Rapp): Blanche Ring in The Yankee Girl 27 greeted audience by storm; Harry Gilfoil scored heavily; house crowded. Harry Bouchell and Co., Mr. and Mrs. Curtis in The Tamer, and Whitehead and Bawtelle 29-31: large and well pleased. Guy Bartlett and co., Barr and Harman, Lee's Little Manniking 2-4. De Pelletier Sisters, Moreau and Chester 5-7: pleased capacity. Bills 10.—MATHAWAY (John M. Hathaway): Amy Ricard, Lester Lonergan and co., the Four Floods, Karl, Tunkan Brothers, Cabel Hill and Ben Bertha Walker, and Charles Ill 29-31: crowded capacity. The Leading Lady 1-4, with Mercedes Lorena in the title-role; Ralph Delmore, Coleman, and a capable chorus to good business. Bills 7.—CASINO (Fred J. Mc-Kenna): Stannard and Kingsworth, Professor Manning and Mrs. George Lawton, of Tiverton, R. I., were among those that attended Blanche Ring's performance 29; several large box parties were also given the same night. It is rumored that a permanent stock may be established here, Willard Blackmore being at the head of co.—Amy Ricard and Lester Lonergan entertained several of their friends from this city during their engagement in New Bedford 29-31.—In an interview 29 Blanche Ring expressed her great pleasure at the splendid reception given her on her first appearance in this city and promised to return next season.

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DULUTH.—LYCEUM (C. A. Marshall): Maxine Elliott in The Inferior Sex Dec. 19; full house; appreciative audience. Seven Days 26-28; good business and delighted audiences. Henry Woodruff in The Genius 30, 31; to full houses; highly pleased audiences. Our New Minister 1; to well filled houses; fairly good co.; pleased audiences. The Three Twins 5-7.

WINONA.—OPERA HOUSE (O. F. Burlingame): A Bachelor's Honeymoon Dec. 26; to good business. A Winning Miss 28; pleased a fine audience. Arizona 29; to light business; co. good. Seven Days 31 (return); to fair house. Knickerbocker Stock 1-7. The Lion and the Mouse 9. Daisy Cameron in Nancy 11.

CROOKSTON.—GRAND (Thomas R. Brown): Our New Minister Dec. 28; co fair and good house. Baby Mine 3. Henry Woodruff in The Genius 6. The Three Twins 13. The Lion and the Mouse 25. Twelfth Night 26.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): A Winning Miss Dec. 29; excellent co.; fair house. The Lion and the Mouse 6. Nancy 13. The City 20. The Other Woman 25. Widow Perkins 28.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Sins of the Father Dec. 26; good business. The Witching Hour 30 pleased full house; frequent curtain calls. Billy Clifford 12. My Cinderella Girl 13. Cow and Moon 14. The Climax 16. The City 17, 18. Graustark 19. Arizona 21. Flirting Princess 24. The Blue Mouse 26. Just Out of College 27. Madame Sherry 28. Three Weeks 30. Seven Days 31.

COLUMBUS.—THEATRE (James W. Newby): The Girl in the Taxi Dec. 28 to big business; good co. The Virginian, 8. R. O.; poor performance.

BILOXI.—UNDER CANVAS: The Georgia Minstrels Dec. 26 and 28 pleased capacity business.——DUKATES (J. J. Corcoran): Motion pictures 26-1; excellent attractions.

GULFPORT.—UNDER CANVAS: The Georgia Minstrels Dec. 27 pleased good business.——THEATRE (H. W. Lang): The Servant in the House 26 pleased small house.

GREENVILLE.—GRAND (W. Isenberg): The Girl in the Taxi Dec. 29 to fair house. Three Twins 11. The Climax 13 (second visit).

MERIDIAN.—OPERA HOUSE (L. Lothenberg): The Cow and the Moon 12.

MISSOURI.

ST. LOUIS.

Two Weeks of Fine Attractions and Good Average Business for All Houses.

Madame Sherry was at the Olympic Dec. 26-7, and capacity audiences were in attendance. Lillian Abenhaeil and Anne Tasker handled the principal roles in a finished style. Oscar Figman was an important figure in the comedy parts. The co. is a capable one. Homeward Bound 8-14, with Arnold Daly.

The Chicago Grand Opera co. opened at the Coliseum for one week with Salome 2, with Mary Garden in the title-role, followed by The Girl of the Golden West 3; fine production. Les Contes D'Hoffman 4, matinee, and Louise evening.

Julian Eltinge appeared at the Century in The Fascinating Widow 26-31, and his delicate and wholesome impersonations proved very entertaining. Ruth Maycliffe and Eddie Garvie deserve special mention. The Commuters 1-7, by a very competent co., Florence Malone leading. Others were: Harry Davenport and John Robertson. Zelda Sears in The Nest Egg 8-14.

The Mikado was the offering at the Shubert 26-31. Fritzi Scheff sang "Yum Yum" and Frank Danforth made the best Mikado ever seen here. Arthur Cunningham was fine in both voice and action. Business big. Bailey and Austin in Two Men and a Girl 1-7, pleased good houses. Olga Steck, Hortense Neilsen, and Belle Gold were good. The Chocolate Soldier 8-14, by the Whitney Opera co.

The World and His Wife was presented at the Garrick 26-31, with William Faversham and Julie Opp, supported by an excellent co. The Cheater, Louis Mann starring, opened 1. Mr. Mann's fun was broad and contagious, keeping the audience in continuous good humor. In the excellent support were: Mathilde Cotterly, Marie Howe, Emily Ann Wellman, and John E. Kelly. Good business. Virginia Harned in The Woman He Married 8-14.

The American offered Polly of the Circus 26-31, with Edith Sycare as Polly and Raymond Bond as the Minister. School Days (returned) 1-7, with Herman Timberg in the lead. His songs and impersonations pleased; co. clever. My Cinderella Girl 8-14.

The attraction at the Imperial was The Wolf 26-31, with E. Fernandez as Jules Barbier. Co. capable and scenic effects elaborate. Salome was presented by the Havlin Stock co. 1-7, they having moved from the Havlin Theatre. Jessaline Rodgers as Salome received able support, and, altogether, the venture proved successful. Havlin Stock co. in Our New Minister 8-14.

The Havlin Stock co. put on Woman Against Woman 26-31 at the Havlin Theatre. Jessaline Rodgers made a very pleasing Bessie Barton, and was well supported. The return of policy in favor of road attractions brought The Montana Limited 2-7, with Karl Hewitt and a good co. Bunco in Arizona 8-14.

The German Stock co. put on Am Weihnacte Abend 26-31 at the German Theatre, and pleased big houses. Lumpasi Vagabundus followed 1-7, and was well attended.

The Standard offered Pat White and the Gayety Girls at the Star 26-31.

The Princess bill was rich in laughs and novelties 1-7, and included Dave Gluaro and Ray Baily, Neil McKinley, Anna Blanche, and Carsetti Brothers.

The Columbia headlined the gripping playlet, The Police Inspector. Mabel Hite and Mike Donlin in Double Play, were also in evidence.

FRED L. DOYLE.

KANSAS CITY.

Capacity Business Despite Zero Weather—Personal Notes and Local Gossip.

Fritzi Scheff and an excellent co. presented the ever popular The Mikado at the Shubert 1-7, and in spite of the fact that the thermometer registered several degrees below zero, opened to capacity business. It has been a good many years since Kansas City has heard this tuneful musical piece, and the fact that it was presented by such a popular star and admirable co. lent an additional charm that could not be resisted in spite of the frigid weather. As Yum Yum, Miss Scheff did not have as much to do as the audience would have liked to see of her, but her charming manner and beautiful voice were potent factors in the success of the piece, her songs winning round after round of applause. Hattye Fox, as Pitti-Sing, scored decidedly, while Grace Belmore as Peep-Bo was also most pleasing. The Mikado as played and sung by William Danforth was of the very highest type of comic opera character parts, and he deserves the highest praise for his work. Digby Bell as Koko carried the comedy element to general satisfaction, while H. S. Watrous as Poo-Bah, Arthur Cunningham as Pish-Tush, Frank Rushworth as Nanki-Poo, and Kate Condon as Katisha, completed a cast which for general excellence has not been equalled here in many a day. De Wolf Hopper in A Matinee Idol 9-14.

Robert Edeson appeared at the Willis Wood 1-7, presenting Where the Trail Divides. The leading part, played by the star, is that of an educated Indian, reminding one strongly of his former characterization as Strongheart. Mr. Edeson's portrayal won the usual enthusiastic applause. Of the supporting co., Eva Dennison, George W. Barnum, John Palmer, E. M. Dresser, Shep Camp, Charles Chapelle, Cordelia McDonald, and Joseph Rawley deserve praise for well played parts. The play was very attractively staged and costumed. Blanche Walsh in The Other Woman 8-14.

The Grand had The Goddess of Liberty 1-7, featuring Joe Howard, and the tuneful musical comedy was accorded more than the usual attention. The work of Mr. Howard was particularly interesting, while his supporting co. were capable and the play properly staged and costumed. Herman Timberg in School Days 8-14.

The Auditorium Stock put on a comedy called College Days 1-7 and pleased good sized audiences. Everett Butterfield was cast in the leading part and acquitted himself well as usual, while the work of Tom Moore, William Webb, and Jerome Storm was excellent. The play was attractively staged. The Light that Failed 8-14.

The second week of the New York Hippodrome Show in Convention Hall 1-7 was marred the first day or two by the extreme cold, but warmer weather brought the crowds out in force later in the week, and the total receipts promise to reach a generous figure. The show has proven a decided hit, and it is to be hoped that the future will see others of its kind here.

Bunco in Arizona was the Gillim offering 1-7, playing to a very satisfactory week's business. The work of Mento A. Everett in the title-role was a distinct hit, while the supporting co. was capable and the play properly staged and costumed. The Montana Limited 8-14.

Edwin Arden and co. were the topliners of a good bill at the Orpheum 1-7, pleasing immensely in the sketch, Captain Velvet.

Sam T. Jack's co. of burlesquers were the Century attraction 1-7, and with the ever popular Bob Van Osten at their head, scored as usual. The Lady Buccaneers 8-14.

The Star and Garter Show held the boards at the Gayety 1-7, were well received and proved a good laugh producer. Marathon Girls 8-14.

Anna Eva Fay was headliner of the Empress bill 1-7, drawing big crowds nightly. Other acts included Zeno and Mandel, Eddie Dolan, Mlle. Jenny's cats and monkeys, Black and White, and Burkhart, Kelly and co., all pleasing.

Fred Steward, treasurer of the Shubert here, was pressed into service of the Hippodrome co. last week, being sent to Omaha to handle the advance sale of the big show which goes to that city following the engagement here.

Mabel Hite and Mike Donlin were visitors here New Year's Eve and the day following, stopping off on their long jump from Denver to St. Louis. As Miss Hite is a Kansas City girl and has many personal friends, not to add hosts of admirers here, it seems a shame that her bookings were made to pass Kansas City by.

Harry Long, who died last week in St. Louis, is well remembered by Kansas City theatregoers through his long and faithful association with the Woodward Stock co. here. There were many regrets expressed over his death when announced in the local press.

D. KEEDY CAMPBELL.

ST. JOSEPH.—LYCEUM (C. U. Philley): McFadden's Flats Dec. 25-28 pleased fair business. Sam T. Jack's Extravaganza 29-31; one of the best burlesque attractions of the season. The olio was exceptionally good. Bob Van Osten, Kathryn Delmar, and Ethel La Vere deserve special mention; business excellent. The Shoemaker, with Harry Fields, 1-4. The Lady Buccaneers 5-7.——ITEMS: The Tootle Theatre, St. Joseph's principal theatre, has passed into the control of the Shuberts, and will fill in the gap between Kansas City and Omaha for their attractions. They take possession 1, and Harry C. Fitzgerald, of New York, will manage the house for them. The opening attraction has not yet been announced.—There is a rumor that C. U. Philley, who formerly managed the Tootle, will build another first-class theatre in this city.

JOPLIN.—NEW CLUB THEATRE (L. P. Ballard): Rose of Z Ranch Dec. 26; fair co. and business. Goddess of Liberty 27; fine co. and crowded house. Climax 1; fine co. and good business. St. Elmo 8. Mrs. Wiggs of the Cabbage Patch 14. Golden Girl 15.——JOPLIN THEATRE (Claude Thornton): Girl in the Taxi, with Carter De Haven, 8.——ITEM: Joseph Howard failed to appear with Goddess of Liberty, causing considerable disappointment.

MACON.—LOGAN THEATRE (H. M. Logan): The Climax Dec. 21; fine performance, to fair house. Isle of Spice 27; fair, to good business. Ishmael 30; pleasing co., to good business. Lady Buccaneers 4. Arizona 5. Two Orphans 13. Honeymoon Trail 18. Paid in Full 27.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): U. T. C. Dec. 29; very good business. St. Elmo 31, matinee and evening; good co. and business. Margaret Illington 5 canceled. Ishmael 7. Graustark 17. Lillian Russell 19. Honeymoon Trail 20. Walker Whiteside 23. Lyman Howe 27.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Laud Mardward): Dan Cupid Dec. 21; fair business. Widow McCarty 29; fair co., to good returns. A Texas Ranger 9. A Cowboy Girl 12. Cry Baby 21.

KIRKSVILLE.—Harrington (H. S. Swaney): Mildred Dec. 24; fair co. and business. Ishmael 27; good co. and business. Mc Fadden's Flats 30; excellent, to good house. St. Elmo 4. Baker and Castle's Graustark 14.

HANNIBAL.—PARK (J. B. Price): St. Elmo Dec. 26 pleased two good houses. McCabe's Minstrels 27, 28; fair co. and business. Mildred 31 pleased two good houses. Morgan Stock co. in repertoire 2-7.

COLUMBIA.—THEATRE (B. H. Hall): The Golden Girl Dec. 20 pleased good house; Leona Watson being especially good. St. Elmo 29; fair, to medium house.

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MOBERLY.—HALLORAN'S (P. Halloran): McCabe's Minstrels 4, 5. Arizona 7. Ishmael pleased well-filled house both matinee and night performances.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (James Reynolds): Wizard of Wiseland Dec. 23; good co. and business. Climax 11. Across the Great Divide 16. Blue Mouse 23.

LEXINGTON.—GEYER GRAND (Associated Theatres Co.): His Mother's Son Dec. 20 pleased fair house. Facing the Music 27 pleased good house.

DE SOTO.—JEFFERSON (Leon Herrick): The Wizard of Wiseland Dec. 24; very good co., to light business. Across the Great Divide 16.

NEBRASKA.

OMAHA.

Robert Edeson in His Own Play — Harry Beaumont and Florence Heston Pleased.

Robert Edeson in Where the Trail Divides was the offering at the Brandeis Dec. 25-28, playing to good business. Mr. Edeson is to be congratulated not only upon having written such a strong play, but also on the co. that presents it. Manager Burgess has: The Climax 29-31, with The Fortune Hunter the first week of the new year; Lillian Russell 10, the Aborn English Opera co. 11-14.

That bright little racing comedy, Checkers, was the bill 25-28 at the Krug, and was well presented by Harry P. Beaumont in the title-role, and ably seconded by Florence Heston as Pert Barlow. The piece was well staged, and made a good impression. Bunco in Arizona 29-31. Hearts Astray 1-4. The Shoemaker 5-7. A Winning Miss 8-14.

Sam Howe's Lovemakers not only opened to capacity Christmas night, but literally turned hundreds away. Business continues excellent and deservedly so. It is one of the best extravaganza offerings seen at the house this year. Robinson's Crusoe Girls for new year's week. the Edith Spencer Stock co., night 31.

The Orpheum, as usual, is playing to splendid business. The programme for Christmas week being: Witt's Roses of Kildare, Mr. and Mrs. Erwin Connelly, Geff Phillips, Mr. and Mrs. Jimmie Barry, Rock and Fulton, Howard and Howard, Neuss and Eldred.

The Eva Lang Stock co. is playing Peter Pan 25-31, with a daily matinee. Manager Warren announces Cinderella for new year's week.

J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): The Norwoods Dec. 26-31; amusing entertainment. Three Twins 2. University Course 4. The Newlyweds and Their Baby 6, 7.——LYRIC (L. M. Gorman): Little Johnny Jones 26-31; large, well-pleased houses. The Love Route 2-7.——ORPHEUM Good bills and houses 26-31.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): Richard Jose in Silver Threads Dec. 29; good, to only fair business, on account local Charity Ball. Newlyweds 9. James K. Hackett 11.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Martin's U. T. C. 4 to good business; pleased. Toby Lyons in What Wright Left 9. Soul Kiss 19.——ORPHEUM (M. J. White): Stone and Sheldon, Robert Millio, Vera Lowell, Stannard and Kingsworth, Anna T. Germain and good licensed pictures pleased capacity 2-7.——LYRIC (Dolan and Paul): Karl and Bartlett, Bert Howe, Hall and Zerrita and excellent independent films more than satisfied capacity 2-7.

KEENE.—OPERA HOUSE (A. W. Quinn): Graustark Dec. 28, matinee and evening; good co. and business; Irma Lerner as Princess Yetive deserves special mention. The Soul Kiss 6. The Time, the Place and the Girl 11. Denman Thompson in The Old Homestead 13. King and Lynn Rep. co. week of 16.——ITEMS: The Chorus Club holds its midwinter festival 26, 27.—Keene Lodge No. 927 opens its fourth annual bazaar for one week beginning 30 in the Opera House.

PORTSMOUTH.—THEATRE (F. W. Hartford): Sydney Drew in Billy Dec. 29 pleased good house immensely. Young-Adams co. 2-4; good business; pleased. Repertoire: Under the Bear's Paw, The Frozen Trail, Anna Karenina, Beyond Pardon, St. Elmo, Monte Cristo, The Pride of the Prairie, My Girl, Nell Gwynne, The Circus Girl. U. T. C. 10. Soul Kiss 13. Sheehan Opera co. 19.

NEW JERSEY.

JERSEY CITY.

Rose Stahl and Edna May Spooner Divided Week's Honors—Manager Henderson Better.

As Patricia O'Brien in The Chorus Lady Rose Stahl commenced the last week of her tour in that play here at the Majestic 2-7 to immense business. Of course, Miss Stahl is "there with the goods." All the old favorites are still in the cast, such as Giles Shine, Alice Leigh, Lois Arnold, Claire Lane, Isabel Goodwin, Robert Stowe Gill, Frank Sheen and Francis Cheek. The Third Degree 9-14. The Great Divide 16-21.

In the Bishop's Carriage was the holiday bill at the Orpheum 2-7, to fine patronage. The Spooner Stock co. appeared to excellent advantage, and Edna May Spooner, as Nance Olden (the female Raffles), was fine. She brought out all the strong points and her comedy and pathos was artistically blended. Raymond Whittaker was very good as the lawyer and Harold Kennedy played the manager in a big, hearty manner. Neil Barrett as the burglar did fine work. Edwin Curtis as the bibulous broker was the envy of many in the audience. Philip Quinn was capital as the bishop. Florence Hill had a fat part as the loyal friend of Nance. Lelia Davis, Olive Grove, Frank Lane, Robert Spooner and all the favorites were well cast. Special mention is due of the staging and mounting. Mrs. Temple's Telegram 9-14.

Mrs. Mary Gibbs Spooner will make her first appearance here (by request) with her popular stock co. as Mrs. Brown in Mrs. Temple's Telegram at the Orpheum Theatre 9-14. The monthly reception will be held after the matinee 10.

Rose Stahl and her co. are busy rehearsing the new play, Maggie Pepper. Herbert Ayling has been engaged for one of the parts.

William J. McKiernan, a newspaper man of Newark, who wrote Cinderella, and the Prince, saw the play at the Orpheum Theatre lately and was well pleased with the manner in which it was presented and handled by the co.

The Broadway Gaiety Girls were at the Bon Ton Theatre 25-31, to fine business, with May Strebl (a native of this city) in the lead. The Majestic Musical Four made the hit of the olio. The Star Show Girls came here 2-4. John T. Baker and Louie Lynn were the stars. The olio is full of good numbers, among them being Rosalie, a clever comedienne; the Musical Stewarts, Frank Murphy and co., the Lockwood Sisters, and Redsd and Hadley. The Merry Whirl 5-7. The Big Review 9-11. Follies of the Day 12-14.

James H. Curtis, president of the Empire Circuit of burlesque, will be a candidate for grand president of the Theatrical Mechanical Association at the session in Wheeling, W. Va., next July.

Charles E. Redsd and Mae Hadley, a clever team with the Broadway Gaiety Girls, are to separate and quit the co.

Rosalie, a clever singer and story teller, and always a favorite here, met many old friends during her stay with us 5-7.

The Theatrical Advertising Agents will have its annual ball here 9. Many professionals from New York will be in attendance.

Manager Frank H. Henderson, of the Majestic Theatre, met with a loss (?). One of his old friends (a carbuncle) has decided him and Frank to shipsail once again. He has completed bookings for rest of season, among which are Robert Hilliard and George Evans' Minstrels.

WALTER C. SMITH.

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BURLINGTON.—AUDITORIUM (Charles M. Lanning): Pictures Dec. 26-31 to good attendance. An audience that entirely covered the seating capacity was attracted by the Parisville and picture bill offered 31. Schepp and Knell as the leadliners, with the Empire Comedy Minstrels, won hearty applause. The mid-week vaudeville of six acts and three reels of pictures at popular prices, that held its inception at this house last year, will again be tried and Manager Lanning announces "that should the venture prove successful a continuance of the same may be looked for." The opening bill will include Hughey Dougherty, Musical Reeders, Ward and Cullen, Mr. and Mrs. Frank Wallace, Sommers and Law, and the Wilson Brothers.

The Third Degree Feb. 7.——ITEMS: Caroline E. Schober, of this city, in collaboration with Frank L. Pratt, of Mt. Holly, N. J., has written and arranged to music a charming song number, entitled "Bring Back the Days of Summer Time." Their achievement has received the highest commendation in the musical world. Miss Schober having received a letter from the manager of the Metropolitan Opera House, Philadelphia, congratulating her and announcing his intentions of having the song translated and introduced by Mary Garden in Massenet's opera, Thais.—Mathew C. Howard, Leo St. Elmo,

THE VAUGHAN GLASER ATTRACTIONS

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BY
Willard Holcomb
WITH
MARTIN ALSOP

VAUGHAN GLASER
IN
The Man Between
BY
Rupert Hughes

At the Mercy of Tiberius
BY
John P. Ritter and Charles Carver
WITH
ELEANOR MONTELL

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Empire Theatre Building
W. B. GARYN, Representative

George C. McKennon, Loretti, and John Devlin, all well-known vaudevillians, were the entertainers at a club smoker given by the Oneida Lodge 30.—George Sine, a young pianist, of this city, made his initial bow to an Auditorium audience last week.—Harry Patterson and Carroll and Leslie were at the Majestic 31.—Karl Le Meine, who left for the West 4, to fill professional engagements, was in town 5.

J. WILL BURR.

TRENTON.—The State Street Theatre, under the able management of Herman Wahn, did an extraordinary business during the holidays; four performances daily were given, and most of the time the S. R. O. sign was out. For week of 2-7: May Green appeared in a rather novel act. The Aeroplane Girl, in which she dashed out over the audience in a miniature aeroplane. For 2-4 Lem Welch caught them good and hard with his Hebrew talk and songs. The Electric Venus got by, but the act has been done so many times here it has ceased to be a novelty. Mabel Bardine and co. in her clever little sketch, Types, pleased. 5-7: The Meek International Trio gave a cycling and gymnastic act. Sherman and Rose pleased in The Bridegroom and Best Man. Florence White, singing comedienne, pleased.

ALBERT C. D. WILSON.

PATERSON.—LYCEUM (F. J. Gilbert): Did a fine business with Arthur C. Alston's production of At the Old Cross Roads Dec. 29; the co., as usual, was capable and pleased. Queen of the Highway 29-31; usual business; co. pleased. Father and the Boys 2-4. Cripple Creek 5-7. Great Divide 9-14.——OPERA HOUSE (John J. Goetchius): Presented the Man on the Box 29-31; O. H. Players in The Man on the Box 29-31; very well presented and pleased; there have been a number of changes in the co., which is now composed of the following: Robert Gleckler, Fred C. House, C. A. Bouton, John Bryce, George Manning, Arthur Ritchie, Jerome Kennedy, Joseph McCoy, James A. Young, Henrietta Brown, Helen Young, Edith C. Gordon, and Margaret Lotus; the efforts of the co. merit better patronage. The College Widow underlined for 2-7.——EMPIRE (A. M. Bruggemann): Did a great Christmas business 26-31; Christmas Day, people were turned away at every performance; the following people made up a bill: Tom Ecks, Bicycle Girls, Gertrude Hoan and co., Grace De Mar, Freeman and Dunn, and Clipper Quartette.——MAJESTIC (W. H. Walsh): Also fared well 26-31 with the usual vaudeville bill; Eva Taylor and co. in Chums was the feature act and was accorded a hearty welcome; Miss Taylor is a native of Paterson, where she made her debut several years ago as Calantha in Damon and Pythias, under the direction of yours truly. Her record is such that no comment is necessary. This being her first professional appearance, her friends turned out in goodly numbers and covered her with praise and flowers. The other numbers on the bill were Harry B. Lester, Gamba Girls, Mabelle Fonda Troupe, Hopkins, Axtell co., Jeters and Rogers, and Goodman and Millett.——ITEM: The O. H. Players presented Alex. Reid, the director of the co., with a loving cup 24, after which a banquet was served and enjoyed by all the members of the co. and business staff. Christmas Day presents were also exchanged by members of the co. Managers Gilbert, Bruggeman and Walsh were also well remembered.

PLAINFIELD.—THEATRE (Proctor and Sanderson): Mildred and Rouclere 2, matinee and night; modern magic was cleverly handled by Rouclere; he and Mildred Rouclere held a telepathic seance, which produced the desired mystifying effect; among the best acts were The Arrival of Rouclere, Modern Miracles, Fantasies, Fancies, The Clown and the Bear, and The Flight of Princess Iris; other acts introduced were Rising Generation, by Dick Leavitt, and the sketch, The Minstrel and the Maid, well done by Williams and Milburn. An enthusiastic audience crowded the house 3 to witness The Country Boy; the applause was long and loud, and the players were called to the curtain time and again; co. excellent. Al. G. Field's Minstrels 18. Robert Hilliard in A Fool There Was Feb. 6.

ELIZABETH.—PROCTOR'S BIJOU DREAM (Fred Thomsen): Mr. and Mrs. Ferguson, Wolf and Wells, Weadeck and La Due, Jordan and Bremner, and Goldie Reinhart in sketch, In Bad, Dec. 26-28, pleased. Fitzpatrick and Long, Davis and Hornbyke, Mack and Harvey, Wilson and Franklin, Konna Family 29-31 to good holiday business. Mildred Flora, Amaro Trio, Susan Magee, Sidney Baxter, Bigney Keeper Midgely co. in The Girl in Pink, and Russian Dancers 2-7; good houses.

BRIDGETON.—CRITERION (Ed. B. Moore): Walter Hubbell and Mary Asquith in A Royal Slave did not please large audience Dec. 30. The Sins of the Father 2; afternoon and night, to large audiences. William Owen as the Father presented a striking figure that was convincing. Wilbur Mason, Ruth Fielding, Cecelia Clay, Earle Lee, Agnes Earle contributed much to the success. Mr. Dixon, the author, addressed the audience both afternoon and night and was enthusiastically received.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (James S. Duncan, Jr.): Blanche Walsh Dec. 24; good co. and house. Paid in Full 28; fair co.; good house. A Gentleman from Mississippi 30 pleased a well filled house.

NEW YORK.

BUFFALO.

Cyril Scott and Helen Lowell Well Liked—The Round Up Drew Fair Business.

The Lottery Man, with Cyril Scott and Helen Lowell, was one of the best comedies seen here this season, and was greatly enjoyed by large audiences at the Teck 2-4.

Klaw and Erlanger's massive production of The Round Up was at the Star 2-7 to fair business, although very melodramatic, the play made a good impression and was capably presented.

Packed houses greeted The Ninety and Nine co. at the Lyric 2-7.

Shea's 2-7: Herring-Curtiss Aeroplane, Dr. Herman, Laddie Cliff, Lottie Williams and co., Alma Chandler, Cadets de Gascogne, Camille Trio, Frank Wilton and De Long Sisters, kinetograph.

Clark's Runaway Girls was at the Garden 2-7.

The Kentucky Belles, with Joe Opp, May Walsh, and the Martell Family was at the Lafayette 2-7.

Harry Foster was here 4.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Henry W. Savage's new star, Henry Kolker, in The Great Name, Dec. 29 scored a genuine success, winning the hearty approval of a large and critical audience. The comedy is a novel one, dealing with the temperamental eccentricities of a musical genius, besides the finished work of the star much praise is due Russ Whytal, Gertrude Dallas, Lizzie Hudson Collier, Sam Edwards, and Hardee Kirkland. Otis Harlan in The Girl and the Drummer 29-31 did not win much of a success; business was only fair. E. H. Sothern and Julia Marlowe in their Shakespearean repertoire 2, 3, which comprised Taming of the Shrew, Macbeth, and Hamlet. These eminent co-stars were seen to the very best advantage in the plays selected, and given a most enthusiastic reception by audiences that were thoroughly representative and the largest of the season. Mother 4. Forbes Robertson in The Passing of the Third Floor Back 9-11. Blanche Ring in The Yankee Girl 12-14.——EMPIRE (James H. Rhodes, res. mgr.): The Behman Show 29-31 in the farce, Palm Beach, scored their usual big hit with packed houses. Will J. Kennedy was the principal fun producer. Eileen Sheridan won much favor, especially in her pianologue. Earl Flynn and Nellie McLaughlin came in also for a large share of the applause in their songs and dances. Queen of Bohemia 2-4 were popular and had full capacity audiences; performance up to the standard. Midnight Maidens 5-7. Golden Crook 9-11. Big Banner Show 12-14.——GAIETY (O. H. Stacy): Miner's Americans played to big business 2-4.——PROCTOR'S (Howard Graham, res. mgr.): Presented a splendid bill of vaudeville acts 2-7, which included Melvin and Bond, Wells De Veaux, Harry Calver and co., Jordan and Brennan, Four Musical Mays, Ferrell Brothers, and motion pictures which entertained overflowing houses.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): "Way Down East was the attraction Dec. 26, 27, and proved to be a good drawing card. The production was given an elaborate presentation and the cast selected was equal to the occasion. Marie Dressler in Tillie's Nightmare 28 delighted one of the largest audiences of the season; at the close of the first act Miss Dressler was forced to make a speech. Much praise is due Low Fields for assembling such an excellent supporting co. Those most prominently cast aiding Miss Dressler were Lottie Uart, Helen Goff, Horace Newman, Clarance Harvey, George Gorman, and Charles P. Bowers. Henry Kolker in his new comedy, The Great Name, played to large house 29. Mr. Kolker's part is one that gives him ample opportunity to show his ability, which he did to great satisfaction. Among those supporting him were Lizzie Hudson Collier, Gertrude Dallas, and Russ Whytal. Sweet Sixteen 30, 31. Wright Lorimer in The Shepherd King 2, 3. E. H. Sothern and Julia Marlowe in The Taming of the Shrew 4. Holbrook Blinn in The Boss 5. Vogel's Minstrels 7.——MOHAWK (Charles T. Taylor): The Ginger Girls played to fair business 23-24. The principal roles, which are well placed, are handled by Ed. Lee Wrothe, George Stone, Jeanette Sherwood, and Mary Semon. The Behman Show was given a hearty reception 26-28. Crowded houses were the rule at each performance. Will J. Kennedy, Lou Hascall, and Eileen Sheridan were entrusted with the leading role. Feds and Follies 29-31. Midnight Maidens 2-4. Queen of Bohemia 5-7. Big Banner Show 9-11.——MAJESTIC (C. P. Farrington): Kathleen Mavourneen 24-31 by the reorganized Majestic Stock co., with Carrol Harrymore and Gertrude Graham in the title-roles. Business fair. In Cupid's Net 2-7.

-NAT. SAHR.

ELMIRA.—LYCEUM (Lee Norton): Nancy Boyer and an excellent co. pleased large houses 2-7. Plays: Leah Kleshna, The Woman's Hour, Pals, Clothes, Petticoats and Politics, Let No Man Put Asunder, The Richest Girl, The Girl from Out Yonder, Sweet Clover, and The Prima Donna; Clifford Hyde, of this city, was conspicuous in the support and won much favorable comment. E. H. Sothern and Julia Marlowe in The Taming of the Shrew 11.——MOZART (George W. Middleton): The Robyns-Dorner Players offered an entertaining bill in The Girl I Left Behind Me 2-7; commendable work was done by Allen Holubar, Jeannette Connor, Geraldine Russell, H. Harry Hoy, Walter Bohme, Harry Wilgus, Vera Townsend, Josie Sisson, Grahame Marie, Charles H. Haines, William Robyns, George Bane, Felix Kane, Beatrice Rush, and David Rogers. In the Bishop's Carriage 9-14.——ITEMS: Elizabeth Murray of the Belasco Stock co., Los Angeles, Cal., has succeeded Emily Smiley as leading woman of the Robyns-Dorner Players at the Mozart. H. Harry Hoy has also replaced Maurice Stanford as stage-manager.—Lewis J. Cody has joined the Avenue Theatre Stock co., Wilmington, Del., as leading man.—William McCurry has gone in advance of The Heart of the Rockies.—Pilson and Daye have closed with Tilly Olson and gone into vaudeville.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Shadows, which had its premiere here Dec. 29-31, delighted good sized houses; it is a remarkable play in that only four players are seen in the three acts; tense interest is held throughout and old theatregoers, after the first act, were unable to guess the denouement; the co., which is comprised of Frank Mills, Josephine Victor, Menifee Johnstone, and Ralph Delmore, could hardly be improved upon. Miss Victor's work being especially satisfactory. Marie Dressler in Tillie's Nightmare was much enjoyed by big audiences 2, 3; co. large and adequate and production sumptuous; J. Clarence Harvey and Gorman Brothers were prominent. The Girl and the Drummer 4. Sothern and Marlowe 6, 7. The City 9-11. Forbes-Robertson in The Passing of the Third Floor Back 12-14.——BASTABLE (A. Bastable): The Ninety and Nine repeated former success to good business 29-31. Queen of the Highway to top-heavy houses 2-4. My Arizona Girl 5-7. The Thief 9-11. Wildfire 12-14.——ITEMS: Arthur J. Eddy, the author, and J. J. Shubert were in town to witness the opening of Shadows 29.—James O'Connell, for nearly forty years stage carpenter at the Wieting, resigned 1 and will accept a similar position at the new K. and E. house here, which is rapidly nearing completion.

E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. B. Wolf): Henry Miller's latest starring vehicle, The Havoc, was seen here 2-7. It is a stirring, significant and original drama. There is much comedy brought about by the cleverness of the dialogue. Mr. Miller has a part that fits him admirably, and is ably supported by Francis Byrne and Laura Hope Crews. Dossenbach Orchestra 9. Montreal Grand Opera co. 10-14.——BAKER (F. G. Parry): My Arizona Girl 2-4, full of action and with a good plot, drew packed houses. All the parts were well played and with credit to the actors. Daisy Chaplin as the girl and Hal Clarendon were excellent. Queen of the Highway, a sensational melodrama, thrilled the lovers of that style of drama 5-7. The play was well staged, and the parts capably handled. Wildfire 9-11.——CORINTHIAN (H. Jacobs): The Behman Show 2-7 presented something out of the usual run of burlesque. With two such comedians as Al. Shean and Ed. Gallagher there isn't one uninteresting moment. In addition some very tuneful musical numbers were rendered; capacity business. E. G. ZIMMER.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): The Myrkle-Harder co. in Pals, Texas, Lost River, His Last Dollar, David Higgins, A Girl in One Thousand, 26-30; had good business. Grace Van Studdiford 2 (return); drew large and enthusiastic audience; Miss Van Studdiford's splendid soprano voice was heard to advantage; her supporting co. was good, among them being Harry McDonough, George Leon Moore, Maude Odell, and Robert Pitrest. Paid in Full 3; was fairly well attended. When Sweet Sixteen 4; attracted large house; Eugene Cowles playing John Hammond and Harriet Standon that of Victoria, his daughter; Frank Doane took the part of Jefferson Todd, Florence Nash of Gertie Green, Scott Welsh of Stanley Morton, Harrison Brockbank of the Laird of Loch Lomond, and Sidney Bracy of M. Beaucaire. The Hoyt Musical Comedy co. 5-7. Thomas E. Shea 9-14.

PLATTSBURGH.—THEATRE (M. H. Farrell): King-Lyon Stock co. Dec. 26-31; fair houses and co. The Soul Kiss 2. The Arrival of Kitty 7.——ITEMS: The Plattsburgh Theatre will, after 7, pass out of the management of M. H. Farrell, it having been leased by the Weed Building Co. to P. H. Wallace, of Whitehall, proprietor of the World's Motion Theatre, Whitehall, and moving picture house of White River Junction, Vt., and until recently owner of the Wigwam Theatre, Ticonderoga, and who states that he will conduct it exclusively as a moving picture and vaudeville house, he having directed Mr. Farrell to cancel all contracts held by him for attractions during the balance of the season. Mr. Farrell has had the management of the house for the past fifteen years and during that time had brought many of the largest and best attractions to this city.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Way Down East Dec. 29-31; good houses. Mother 2-4, with Mary Shaw in the title-role, delighted large audiences; balance of co. good; the acting of Miss Shaw was all that could be required. Margaret Anglin 5 in Green Stockings. Blanche Ring 12.——LYCEUM (J. F. Clancey): The Forrest Stanley Stock co. 2-7 in The Light that Failed; pleased fine houses. The Sins of Society 9-14.——PROCTOR'S GRISWOLD (Guy Graves): For week of 2-9: High class vaudeville and moving pictures continue to draw packed houses at every performance.

AUBURN.—JEFFERSON (Ernest J. Lynch): Passing of Third Floor Back 2 (return); excellent business. Tillie's Nightmare 4; greatly pleased capacity house. Girl and Drummer 5; fair business. Mother 12.——ITEM: A break in electric light service left house in complete darkness for an hour during performance of Tillie's Nightmare. The invisible chorus sang itself to exhaustion.——BURTIS-GRAND (J. L. Tunison): Vaudeville 2-14; excellent business.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures Dec. 31, with Boyd and Gordon, singing and dancing comedians, and Iva Davis, soloist; fine programme, to packed house. Vaudeville and pictures 4, with Florence Fox, boy impersonator, and Iva Davis, soprano; excellent programme, to big business. Vaudeville and pictures 7, with Claire Bogardus, singing and dancing comedienne, and Matilda's Winning Ways. The Fatal Scar 10.——ITEM: Mr. and Mrs. Edwin Hoyt, of this place, are now playing vaudeville, giving their sketch Gretchen. Mr. Hoyt plays Mephisto.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmans): Guy Brothers' Minstrels 6.

GEORGE
LYDECKER
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WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Cat and the Fiddle 29; good, to fair attendance. Otis Harlan in The Girl and the Drummer 3; co. satisfactory. The Thief 6. Wright Lorimer in The Shepherd King 13-14.——ORPHEUM (L. M. Sneden): Vaudeville bill changed semi-weekly to excellent business.——ITEMS: The Craig Stock co. pleased good business 29, 30 at Sackett's Harbor, N. Y.——Devoll's moving picture house, in same town, doing big business.——Randall T. Arters, illustrated song singer, possesses excellent voice and has large following.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): The Final Settlement Dec. 30; first class co. and production to small and appreciative audience.——PONTIAC (J. C. Graul): Vaudeville, illustrated songs and pictures to greatly pleased audiences.——ITEM: Steve Hower is featuring Witmark's latest song, "For Killarney and You," and Thomas S. Watson has made a big hit with "The Wedding of the Blue and the Gray."

SODUS.—NEW OPERA HOUSE (Mills Brothers): St. Elmo Dec. 27; satisfied good business. Missouri Girl gave good performances 2; good matinee and big at night, although weather was bad. Guy Brothers' Minstrels 9.——ITEM: With one exception time has been kept full all season, but attraction booked for 30 has changed route, leaving open date. Business continues fine, being especially good for comedy attractions.

UTICA.—MAJESTIC (J. O. Brooks): The Cat and the Fiddle Dec. 29 pleased large audience; Rose and Arthur Boyland especially good. Way Down East 28. Marie Dressler in Tillie's Nightmare 29 delighted good houses. The Time, the Place and the Girl 31, matinee and evening. Ellen Terry 4.——SHUBERT (W. D. Fitzgerald): Vaudeville 26-31, included Seldon's Living Marbles and Howard's Animal Circus; crowded houses.

ONEONTA.—THEATRE (H. H. Dunham): Vogel's Minstrels pleased good-sized audience Dec. 28. Wright Lorimer in The Shepherd King 29; excellent cast and scenic effects; medium house. The White Squaw 31, with Della Clarke, the author, in the leading role, pleased. A Good Fellow 2 proved himself a royal entertainer; good business. The Final Settlement, a realistic play of modern times, delighted a fair-sized house 5. Helen Grayce Stock co. 9-14.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Helen Grayce and co. Dec. 26-31; good co.; big crowds. Plays: Cowboy and the Lady, When Knighthood Was in Flower, The Road to Yesterday, The Squaw Man, Beyond Pardon, Charles K. Champlin Stock co. 2-7. Plays: Shore Acres, The Reformer, A House of A Thousand Jewels, and Arizona Limited.

PENN YAN.—SAMPSON (C. H. Sisson): The Missouri Girl Dec. 26, matinee and night; large business. The Time, the Place and the Girl 29 pleased good business. Guy Brothers' Minstrels 8; good; capacity. The Climax 11. The Thief 17.——CORNWELL'S OPERA HOUSE (Sacket and McCann): Pictures and vaudeville 2. Hoy and Wilson in singing and talking act; capacity business.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Taylor Stock co. Dec. 26-31, with daily matinee; good co. and business. Plays: Pals, At Fort Reno, Falsely Accused, The Blind Girl, The Yankee and the Thief, Other People's Money, The Banker and the Girl, and Out in Idaho. The Final Settlement 3. John W. Vogel's Minstrels 9. William A. Brady's production, Mother, 10.

CORTLAND.—THEATRE (L. M. Dillon): The Lottery Man Dec. 29; excellent satisfaction, to large and enthusiastic audience. The White Squaw 30 pleased good business. Paid in Full 31; fair co. and business. The Passing of the Third Floor Back 3 (return). The Girl and the Drummer 6. The Final Settlement 7.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor): Helen Grayce co. opened week 2-7 with The Cowboy and Lady to S. R. O.; other plays: Man of the Hour, Squaw Man, Little Brother of the Rich, The Clansman, Beyond Pardon, The Road to Yesterday. Three Weeks; co. good. Hoyt's Musical Comedy 12.

Births

PISANO.—A daughter to Mr. and Mrs. Fred Pisano (Kitty Bingham), in Boston, Dec. 27.

Married

ADAMS — KILDARE. — Lieutenant Commander Charles A. Adams, U. S. N., retired, to Leita Russell Bogardus Kildare (Mrs. Owen Kildare), in New York, in December.

BIELER—YOUNG.—Louis Bieler and Sadie Young, in St. Louis, Dec. 29.

GRIFFITHS—WINEBRENNER.—Richard Griffiths and Viva Winebrenner, at Goshen, Ind., Dec. 25, 1910.

HAINES—McDOWELL.—Robert T. Haines and Mrs. William McDowell, in Louisville, Ky., Dec. 22.

REEVES—MINISTER.—Al. Reeves and Amy Minister, in New York, Jan. 4.

VAN HORN—COSTELLO.—John Russell Van Horn to Grace Costello, in New York, Dec. 1.

Died

CLOUGH.—Charles M. Clough, in Providence, R. I., Dec. 27, aged 41 years.

GREENE.—Mrs. Alice Randolph Wheeler Greene (Mrs. Clay Greene), in Alameda, Cal., Dec. 29.

HERMAN.—Mrs. B. Herman, in New York, Jan. 1.

HOWE.—Mrs. E. J. Howe at Fayetteville, N. Y., on Dec. 10, 1910.

HUBBELL.—Mrs. Raymond Hubbell (Helen Lord), aged 32 years, at Hornell, N. Y., on Jan. 2.

INMAN.—Wilfred H. Inman, in Chicago, Dec. 14, aged 43 years.

LESSENDEN.—Elmer Lessenden, in Tacoma, Wash., Dec. 22.

LONG.—Harry Long, in St. Louis, Dec. 29, aged 50 years.

McHUGH.—Joseph McHugh, in Philadelphia, Dec. 21, aged 44 years.

WALKER.—George Walker, aged 38 years, in Central Islip, L. I., Jan. 6.

WEBSTER.—Charles R. Webster, in New York, Jan. 1, aged 62 years.

In Memoriam

In loving and ever constant memory of our dearly beloved mother,
MARION E. ST. FELIX,
who passed away January 8th, 1909.
"We miss you every day."
CLEMENTINA, HENRIETTA AND CHARLOTTE ST. FELIX.

OHIO.

CLEVELAND.

Frances Starr in The Easiest Way—Doings of the Week.

The Easiest Way, presented by a good co., with Frances Starr in the lead, was the New Year's week attraction at the Euclid Avenue Opera House 2-7. Francis Wilson 9-14.

Gertrude Elliott in The Dawn of a To-Morrow pleased the patrons of the Colonial 2-7. Thomas A. Wise in A Gentleman from Mississippi 9-14.

The Thief was the holiday bill at the Lyceum Theatre 2-7. Flak O'Hara 9-14.

Barney Gilmore, as pleasing as ever, was at the Cleveland Theatre 2-7. Queen of the Highway 9-14.

Mary Garden, with an all-star cast, will be seen in Salome at B. F. Keith's Hippodrome for one performance 10.

Ellen Terry will be at Engineers' Hall 6, 7.

WILLIAM CHASTON.

CINCINNATI.

Richard Carle at the Grand and Thomas Wise at the Lyric—Lillian Kemble Ill.

The attraction at the Grand is Richard Carle in his new comedy, Jumping Jupiter. Among his supporting co. are Edna Wallace Hopper, Cheridan Simpson, Ina Claire, Carrick Major, Lester Crawford, Elizabeth Goodall, Madison Smith and others.

A Gentleman from Mississippi, with Thomas A. Wise, in the title-role, is the attraction at the Lyric. In the cast are Will Demming, Joseph Weber, Frank De Vernon, Ida Standhope, Dewitt Newing, Beverly West, Frances McLeod and others. The play was well received.

The New Year's week attraction at the Olympic is The Lottery Man. The Foreaugh Players have the distinction of being the first stock co. to present this play, which appeared at one of the highest-priced houses here only a few weeks ago. Lavinia Shannon, the first leading woman of this co., made her reappearance here in this play. Lillian Kemble is unable to appear, as she is suffering with typhoid fever, at the Bethesda Hospital.

The Orpheum has another fine sixteen-act bill, including the Four Norins, in a diving performance; Middleton and Spellmeyer in A Texas Wooing; Alva York; Williams and Tucker, in Skinny's Finish; Cliff Harrison, singer; Graham Brothers in a musical act; Mattie Lockett; Madison and Clark; Three Yoscarys, acrobats, and others.

The headliner at the Columbia is Macyn Arbuckle in The Welcher. Others on the bill are the Four Fords; Walter Lawrence and Lillian Fitzgerald in Just Landed; Catherine Hayes and Babe Johnson, in A Dream of Baby Days; Conroy and Lemaire in The Pinochle Fiends, and Four Londons, the Brunins.

The Empress has a fine bill this week, with a big spectacular play as the headliner, entitled the Flying Dreadnaughts, or Coney Island to the North Pole in Twenty Minutes.

The attraction at Heuck's is His Honor the Barber, with S. H. Dudley, negro comedian, in the title-role.

Tom Miner's Bohemian Burlesquers is on the boards at People's and is proving a good drawing card.

A. J. McNAIR.

TOLEDO.

Week of Good Business Recorded—Praise for the Paycen Players.

Virginia Harned in The Woman He Married was the New Year offering at the Auditorium. A large sale is on for the engagement of Robert Mantell at the Auditorium 8-14.

At the Valentine Seven Days pleased good houses 2, 3. The Climax 5-7.

A fair co. presented The Soul Kiss at the Lyceum 1-4. The Millionaire Kid 5-7. Miss Nobody from Starland 8-11.

In the Bishop's Carriage proved a drawing card at the American 1-7, where the Paycen Players pleased capacity houses. Ada Nance Olden, Rachael May Clark again demonstrated that she can meet all requirements. Herbert Bethew in the leading role of Latimore fully justifies all that is expected of him. May E. Hurst has the part of Nell Ramsey and as usual brings to it a charming grace that is always captivating. Ethel Hamerick, Zulu Ellsworth, Catherine Lee, James A. Boshell, Eddie Menlove, Guy Harrington, W. E. La Rose, James Ross and Matt Moore contributed valuably to the excellence of the performance. A general comment was made upon the splendid scenic production, the work of the new scenic artist, E. R. Black. Mr. Herbert Ashton is another new addition to the co. and will make his first appearance in The Girl I Left Behind Me 8-14.

E. M. HERB.

URBANA.—CLIFFORD (Edward Clifford): A small house enjoyed a treat in seeing The Wolf Dec. 30, with Eugene Webber, Logan Paul, H. A. Cassidy, John M. Cline, David H. Lindley and Edith Ketchum in the cast. Elsie Williams' Topsy Turvy Flats opened 2 for three nights; the comedy pleased, the Pfaff children making a big hit in their specialties.——LYRIC (Robey and Ballenger): The Desmond Stock, featuring the Three Desmonds, Dillion Hullinger, the man with the iron jaw, and W. G. Knittle did good business 29-31. Campbell and Conner in sketch 2-4 opened to big house.——ITEMS: Eugene Webber and Edith Ketchum have joined The Wolf.——Charles M. Murphy has closed his Orpheum Minstrels on account of poor business and returned home.——W. D. Emerson has joined the Topsy Turvy Flats, and Allen Sells closed to join The Jolly Bachelors.——Business continues good with Wonderland and Orpheum picture houses.

WILLIAM H. McGOWN.

DAYTON.—VICTORIA (William Sander): Al. G. Field's Minstrels Dec. 26; very good; S. R. O. Richard Carle in Jumping Jupiter 26; fine; capacity. Seven Days 30, 31 delighted good houses. Spendthrift 2, 3 excellent; good houses. Victor Moore in The Happiest Night of His Life 4; good; light house. Henrietta Crosman in Anti-Matrimony 5. Francis Wilson in Bachelor's Baby 6. Julian Eltinge in Fascinating Widow 7.——NATIONAL (Gil Barrows): Smart Set 29-31; good; big business. Three Weeks 2-4; fair; good business. Harry Clay Blaney in The Boy from Wall Street 5-7. Happy Hooligan 9-11. The Thief 12-14.——LYRIC (Max Hurtig, res. mgr.): Bill week 2: Three Brothers Macagno, Dora Ronca, World and Kingston, Claude and Fanny Usher, Frank Stafford and co., Dave Ferguson, Rothwell Browne, Lyricscope; best of season; capacity houses. Bill week 9: Vilmos Westony, Brown and Ayer, Barrows, Lancaster and co., Ruby Raymond and co., Chick Sale, Fred Dupres, Superba, Lyricscope.

ZANESVILLE.—WELLER (W. S. Canning): Daniel Boone on the Trail Dec. 25; good to fair business. The City 28; splendid co. and business. Al. G. Field 29; excellent co.; pleased capacity. Sis Perkins 31. Lena Rivers 2.——SCHULTZ (W. S. Canning): Schultz Stock Players 26-31 in Human Hearts; Miss Gayetty is scoring heavily to packed houses daily. Next week, Chums.——ORPHEUM (H. S. Carter): Bill 26-31: Three Juggling Jordans, Baby Thelma, Al. Hayses, Julia Redmond and co., Dan Tin Yan, The Modesky Troupe. Week 2-7: Edward La Zelle, Alvine and Bailho, the La Jessos, Ida Howell, the McCrees, Willard's Temple of Music; holiday business surpassed former years.——PICTORIUM (W. C. Quimby): With the advent of the new year the Casino Stock co. resumed after a two weeks' rest. The cast has been greatly strengthened.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Al. G. Field's Minstrels Dec. 27; pleasing presentation; to capacity. Howe's pictures 29, to fair business; well pleased. Seven Days 29; co. good; to fair house. The Flirting Princess 31; good matinee and fair night patronage. Red Mill 2; two large audiences. Henrietta Crosman in Anti-Matrimony 6. The Soul Kiss 7.——GRAND (Springfield Theatre Co.): The County Sheriff 6, 7. The Smart Set 8, 9.——NEW SUN (Sun Amusement Co.): Colonel Mack, Apel and co., Ehrendahll Brothers and Dutton, Charles Harris, Wooley and Piers, Gardner-Vincent and co. were the bill 2-7, to large audiences. Ten Dark Knights, Rima-Meir, De Van Brothers, Chester and Grace, Three Grays 9-14.——ITEM: Gabriel Sachs, former manager of the Grand, has again taken charge.

BELLAIRE.—COLUMBIA (James Tallman, Jr.): Daniel Boone on the Trail Dec. 24 pleased good business. Wills Musical Comedy co. 26-28 pleased fair business. Johnny Wise Musical Comedy co. 2-4; very good co. and business. The Flaming Arrow 5. The Wolf 10. The Girl in the Taxi 14, with Carter De Haven and the original New York co. The Thief 23. The Third Degree 27.——ITEMS: After the performance of the Johnny Wise co. the members attended a dance given by Jake Heatherington, one of the attaches of the theatre, and all reported a fine time.——The Daniel Boone co. on account of not making good railroad connections, were unable to give a matinee performances.—Dare Devil Dan Dec. 26 canceled.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Vaudeville Dec. 22, indefinite; very pleasing, to S. R. O.——GRAND (O. L. Elsler, res. mgr.): Lyman Howe's Travel Festival 26 to 28. O. Harney Gilmore in Kelley from the Emerald Isle 26-28; to large business; proved satisfactory. The Girl from Rector's 29, 30; pleased excellent business. Seven Days 31. The Girl and the Stampede 2-4; satisfactory receipts and good co. Flak O'Hara in Wearing of the Green 5-7. Hanlon's Superbs 9-11. The Wolf 12-14. Father and the Boys 16-18. The Man of the Hour 19-21. The Lottery Man 24. The Thief 26-28.

STEUBENVILLE.—GRAND (A. M. Morley): Field's Minstrels pleased capacity house Dec. 30. Monte Carlo Girls (burlesque) 2; fair business; poor attraction. Howe's pictures 7.——NATIONAL (W. G. Hartshorn): Clayso Family Quartette, Sawyer and Delina, Blanche Bishop, Linney, Griffen and Emmet, Nealis and Bohnstadt, with the Kitobansi Troupe as headliners, pleased good business 2-7.

ALLIANCE.—COLUMBIA (W. E. Davis): The Irene Jewons Stock co. had fair business Dec. 26-31; plays: Down on the Farm, Ingomar, The World Against Him, Romeo and Juliet, The Bells, and Lena Rivers. Keyes Sisters Stock co. opened week of 2 in A New England Romance, to packed house. Nancy Boyer Stock co. 23-28.

NEWARK.—AUDITORIUM (M. Shea): Al. G. Field's Greater Minstrels Dec. 28; capacity house; delighted audience. The City 29; good business; pleased. Lena Rivers 31; fair house. The Flaming Arrow 2, matinee and evening; to large business. The County Sheriff 5. The Girl in the Taxi 7. Aurora (local), under auspices of Elks, 9, 10.

PORTSMOUTH.—GRAND (Fred Higley): The High Flyers Dec. 30; fair co., to good business. The Squaw Man 31; co. and business fair. The Man of the Hour 2; co. and business fair. The Lottery Man 7.——MAJESTIC (Al. Reninger): Continues to do capacity business.——ORPHEUM (B. R. Russell): Business good 2-7.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures to big business Dec. 26. The Wolf 27 drew full house on its second appearance here; good co. The Cuban Musical Comedy co. 28; good attraction; fair business. Motion pictures 29, 30. Puddefoot's Tour Across the Isthmus of Panama 31. The Girl in the Taxi later.

HAMILTON.—SMITH'S (Tom A. Smith): Jeanne Towler in Three Weeks Dec. 31; business and performance fair. Harry Bulger in The Flirting Princess 1; paying business; good. Virginia Harned in The Women He Married 4; good house; satisfactory production. The Lottery Man 6. The Man of the Hour 7. Julian Eltinge 8. Powell-Cohan co. 9-14.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisah): Cuban Musical Comedy co. Dec. 29 pleased fair attendance. The Girl in the Taxi 3. The Girl and the Stampede 9. Daniel Boone on the Trail 18. Welsh Ladies' Choir (auspices King's Daughters) 16. The Cat and the Fiddle 27. Cinderella Girl 31.

NORWALK.—GILGER (W. A. Roscoe): The Keyes Sister Stock co. closed a very satisfactory week Dec. 31; plays last three nights: Wyoming, The Two Orphans, and A New England Romance. Fred Reto and co. 9-14 in repertoire.

EAST LIVERPOOL.—CERAMIC (William Tallman): Al. G. Field's Minstrels Dec. 31, with matinee to good business. Mrs. Fiske in Becky Sharp 2 pleased big business; delightful performance. The Flaming Arrow 4. Robert T. Haines in The Spendthrift 5. The Girl in the Taxi 7.

LIMA.—FAUROT (L. H. Cunningham): Franklin Woodruff in The Call of the Wild Dec. 30 pleased two good houses. The City 31; strong co.; excellent satisfaction. Keith's Stock co. 2-7 pleased big business. The Third Degree 9.

FREMONT.—OPERA HOUSE (Helm and Haynes): Seven Days 10. The County Sheriff 11. Daniel Boone on the Trail 17.——ITEM: Palmer Kellogg, whose home is here, is with us for a day or so, coming as business manager of The County Sheriff.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Texas Ranger Dec. 28; did good business and pleased. The County Sheriff 4; fair business; good attraction. The Cuban Musical Comedy co. 12. The Missouri Girl 19.

NEW PHILADELPHIA. — UNION OPERA HOUSE (A. A. Bowers): The Man of the Hour Dec. 22; good co.; pleased fair house. The Flaming Arrow 29 failed to please good-sized house. Seven Days 3. The Wolf 13. The Lottery Man 18.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Edward Russell Players presented The Blue Mouse 2 to good business and satisfaction. The Prince of Liars 3 to good business; pleased. The Parting 4. Seven Days 6. The Third Degree 7.

WOOSTER.—OPERA HOUSE (Kettler and Lamb): Motion pictures Dec. 26; good house. Seven Days 4; fine cast and scenery and pleased a good house. Board of Trade Band Concert 12. The Gondoliers (local) 19, 20. The Lottery Man 25.

CAMBRIDGE. — COLONIAL (Hammond Brothers): The City Dec. 27; very good attraction; fair house. The Flaming Arrow 30; fair attraction and house. The Wolf 31; fine attraction; good house. The County Sheriff 3.

DEFIANCE.—CITIZENS' OPERA HOUSE (P. W. Wortman): In the Bishop's Carriage Dec. 29; excellent, to fair house. My Cinderella Girl 11. Seven Days 19. Maude Powell 27. Man of the Hour 31.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill): The Red Mill 3 pleased large audience. The Wolf 4. The Girl in the Taxi 5. Lena Rivers 7. The Man of the Hour 10. The Lottery Man 14.

WILMINGTON.—OPERA HOUSE (Wilmington Theatre Co.): The Squaw Man Dec. 29; good house; excellent attraction. Daniel Boone on the Trail 2, matinee and night; good business. The Man of the Hour 6.

POMEROY.—OPERA HOUSE (Reed and Watkins): The Man of the Hour Dec. 28 to good business; performance pleased. Dunbar Concert co. 9. Larant (magician) Feb. 2.

DELPHOS.—GRAND (Nat S. Smith): Runkle's Players 5-7. Its, mentalist, 9-11. The Third Degree 12. Culhane's Comedians, Fay St. John's co., 16-21.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): The Squaw Man Dec. 28; good co.; fair business. The Wolf 2. Lena Rivers 3.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Wolf Dec. 31; good business; fine performance. The Soul Kiss 5.

NAPOLEON.—LYRIC (Eddie Lind): Vaudeville and pictures. John Ranor Dec. 26-5 pleased capacity every performances.

ELYRIA.—THEATRE (H. A. Dykeman): Seven Days Dec. 30 pleased large house. The Third Degree 6.

KENTON.—GRAND (S. H. Brick and Dr. Binckley): The Wolf Dec. 28 to a small house; excellent co.

FINDLAY.—MAJESTIC (J. B. Swafford): The City 2; excellent co.; good business. Seven Days 12.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): The Lottery Man 5; capacity house; fair co.

OKLAHOMA.

SAYRE.—AUDITORIUM (B. F. Williams): Charles Manville presented May Belle Fowler and co. Dec. 26-31; good co. and business; The Face in the Star, College Chums, The Cutest Girl in Town, The Squaw's Revenge, St. Elmo, Peck's Bad Boy (matinee), and Adrift in New York; pleased good houses.

ARDMORE.—ROBINSON'S OPERA HOUSE: Just Out of College Dec. 26, matinee and evening; good performances and excellent business. Polly of the Circus 30; pleasing to S. R. O. The Flower of the Ranch 31; business moderate.

GUTHRIE.—BROOK'S OPERA HOUSE (J. M. Brook): Just Out of College Dec. 31; good co. and fair business. Greenstark 27 pleased good house. Viola Allen in The White Sister 29; excellent co., to S. R. O. Polly of the Circus 5. Mrs. Wiggs in the Cabbage Patch 9.

OREGON.

PORTLAND.

James Gresham Won Prompt Favor—Brenda Fowler Well Received.

Tetrazzini was heard in concert at the Heilig Theatre Dec. 30 before a packed house. Honeymoon Trail opens 1.

The Dollar Mark was presented by Baker Stock co. at Baker Theatre 25, and played to crowded houses all week. The role of James Gresham was played by Thurston Hall, the new leading man, who won instant favor, and will no doubt be a great favorite with the Portland theatregoing people. Brenda Fowler, the new second woman, depicted the character of Mrs. Chandler excellently. The part of Zaylia was well played by Thomas MacLarnie, as was that of Alice Chandler by Beatrice Nichols. Hal Franzen was admired for her excellent setting as the wife of the plutocrat's son. It was all thoroughly enjoyable. The scenery was especially attractive. New Year's week will be devoted to that clever comedy, Girls, followed by On Patrol 8.

Ole Olsen, with all the quaint peculiarities of his race, was the attraction at the Bungalow Theatre week 25. The Great Chinatown Trunk Mystery 8-14.

Dillon and King and the Lyric Musical Comedy co. in The Rose Maid entertained crowded houses all week, opening Dec. 26 at the Lyric. Mexico 2-7. JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): Willamette University Glee Club Dec. 27; good amateur performances; good house. Ole Olsen co. 5. Time, Place and Girl co. 7. Queen of the Moulin Rouge co. 12. Mary Mannering co. 13. Gentleman from Mississippi co. Feb. 1.

SALEM.—GRAND (John F. Cordray): The Columbia Stock co. in Human Hearts 1. The Time, the Place and the Girl 2, 3. Y. M. C. A. 10. The Barrier 11. Queen of Moulin Rouge 14. Great Chinatown Trunk Mystery 16.

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PENNSYLVANIA.

PITTSBURGH.

Good Business Reported for Worthy Attractions—Offerings of the Week.

PITTSBURGH, Jan. 10.—Worthy attractions at all of the theatres during the past week resulted in good business, and this week opened auspiciously.

Delighted were the large audiences which attended the Nixon, where The Fortune Hunter proved to be a most wholesome and refreshing play, being interpreted by a splendid and well-balanced company. John Barrymore gave a natural and finished portrayal of Nathaniel Duncan. Forrest Robinson, Mary Ryan, Henry C. Mortimer, Charles Fisher, Edgar Nelson, John C. Brownell, and Edna Bruns are worthy of special mention for creditable work. Otis Skinner in Hire is here this week, and The Lily, and Julian Eltinge in The Fascinating Widow are underlined.

The Alvin had The Fourth Estate, and it was an interesting play. Charles Balsar was earnest and convincing as Wheeler Brand. Joseph Woodburn, Selene Johnson, Harriet Ross, Clarence Heritage, George Thompson, Tom Hadaway, John MacNeil, and R. J. More were in support. Allen Jimmy Valentine, with H. B. Warner, opened before a filled house last night. Margaret Anglin in Green Stockings next week.

Hanlon's Superba, with its budget of tricks and novelties, entertained large audiences at the Lyceum, and the company fulfilled requirements. Chauncey Olcott in Barry of Ballymore began the week before a crowded house.

The Harry Davis Stock co. added another successful production to its long list by Baloney Jane at the Duquesne last week. The title-role was played by Mary Hall ideally, and nearly all of the other players were well cast. The play was nicely staged. In the Bishop's Carriage is this week's bill.

The Follies of New York and Paris is the bill at the Gayety, and at Harry Williams' Academy it is Billy Watson and his Beauty Beef Trust.

ALBERT S. L. HEWES.

READING.—ACADEMY OF MUSIC (Phil Levy, res. mgr.): Mrs. Fiske in Becky Sharpe Dec. 29; was the dramatic event of the season, although the size of the audience was not commensurate with the importance of the production. A large and admirable co. supported the star, and included Leonard Shepherd, Robert V. Ferguson, W. C. Andrews, Henry Stephenson, Reginald Carrington, R. W. Tucker, Harold Russell, Hayden Erlynne, R. Owen Meech, Harold Mathews, Lee Miller, Gregory Kelly, George McLeod, Herbert Bolt, Henry Mathewson, Ralph Harlow, Thomas Clifton, Frederick Marshall, Helena Van Brugh, Florine Arnold, Mary Maddern, Constance Jackson, Jean Davidson, Mabel Reed, Grace Redlands, Ethel Morley, Marianne Maestrand. The settings were magnificent. Madame Sherry 29 to S. R. O. Several hundred persons were unable to gain admission; first-class cast and co.; an augmented orchestra and an enthusiastic audience were the principal factors in the genuine success of the presentation. Dallas Welford played the leading comedy role in clever style and carried off the honors. Lillian Tucker and Alta Virginia Housten both scored in their respective roles. Others in the co. were: Ben Grinnell, Ada Meade, Neal McCay, H. O. Stephens, Estelle Thebaud, Joyce, Arthur H. Bell. The music was pretty and strangely infectious. The Nigger 30 canceled. The Merry Widow played for the third time in this city to very good business at both performances 31. Gertrude Hutcheson essayed the title-role in an acceptable manner, while George Dameral scored as Prince Danilo. Arthur Wooley in his old character of Nish was very funny, as was Harry Burgess as Popoff. The cast included Mabelle Arzella, F. W. Shackleford, Fred C. Holmes, Lon Clark, Jr., Joseph Monohan, Lillian Dwyer William V. Strong, Gertrude Bryan, May Helmuth, Frank Parker, R. Leonard, Harry B. Russell, N. Brigio. The co. carried its own orchestra. Edgar Selwyn's new play, The Country Boy, played to good business in spite of inclement weather 2, with matinee. A capable co. portrayed the numerous funny situations, and each member was accorded well-merited applause. H. Dudley Hawley played the title-role creditably, while Nellie Fillmore was a scream. Others prominently cast were: Charlotte Ives, George A. Wright, Margaret May, John Webster, Ethel Clarton, Mrs. William Butler, Harrison Fowler. Billy Watson's famous Beef Trust (burlesque) co. to S. R. O. at both performances 3. Enough people were turned away to fill the theatre. In spite of very unfavorable weather conditions A large and well-drilled chorus, several good comedians, chief among whom were, of course, Mr. Watson himself, and pretty costumes combined to make the entertainment enjoyable. The Third Degree 4 to fair business. Fernanda Eliscu headed one of the strongest cos. that has ever presented this play in this city. The cast included, in addition James Seeley, Lida MacMillan, Alfred Moore, Fraser Coulter, Earle Williams, Ralph Ramsey, Harris Forbes, Walter Craven, and James Cody. The audience was enthusiastic and demonstrative. Della Clarke in The White Squaw 6. The Traveling Salesman 10. The Lily 11. Al. G. Field's Minstrels 12. Al. H. Wilson in A German Prince (premiere) 16.—OPERA HOUSE (C. G. Keeney): The Grand Stock co. brought out a new play, Dr. Crippen; or, Tranped by Wireless, 2-4. Claude Daniels played the title-role in a creditable manner, while Irena Myers gave a finished portrayal of the famous Miss Leneve, who was captured, after an exciting chase in Canada disguised as a boy. The play was intensely interesting and pleased large audiences at every presentation. Tracy, the Bandit, 5-7, with Mr. Daniels also in the title-role, was favorably received by continued large houses. Amateur night 6 to S. R. O.—ITEM: The Hippodrome was formally opened 2, when a very good bill of seven acts was presented. The theatre was originally opened on Christmas Monday; but, owing to the non-arrival of the seats temporary chairs had to be provided. Every seat is now in position, and the playhouse is receiving the last few finishing touches.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Henrietta Crosman in Anti-Matrimony Dec. 30; very good co., to an almost capacity house. Henrietta Crosman as Mildred Grey was charming and captivated the house on her first appearance, receiving numerous curtain calls. Wright Kramer as Morris and Fay Wheeler as Isabelle were excellent and merit special mention, as did also Wedgwood Nowell as Rev. Elliot Gray. Marion Holcomb as Mrs. Gray pleased. Wright Lorimer in The Shepherd King 31, with matinee; strong co., to excellent business. Wright Lorimer as David made a decided hit and was accorded many curtain calls. Charles D. Herman as Saul, J. Irving White as Jonathan, H. E. Humphrey as Captain Doeg, Alma Chester as Michal, and Margot Merriam as Merab were excellent and merit special mention. The others: Daniel Gilfether, Bernice Belknap, E. Melrose, W. H. Brown, Paul Burnham, Axel Bergstrom, O. Edmond Rot, Ruth Copley, Eileen Hasle, Harry Cowan, Frank E. White, Eugene Mack, W. R. Hodges, John Fitzhugh, Olive Menmesse, Ivah Ferrier, Chester Drew, James Rosen, W. J. Connolly. The singing of the chorus (local) was very good, and the staging was all that could be desired. Albert Chevalier as Daddy Duffard, with matinee, 2. One of the best cos. of the season to excellent business; co. deserved a packed house. Albert Chevalier in the title-role gave one of the best characterisations seen here in many a day and scored an instantaneous hit, receiving many curtain calls. Violet Heming as Rose, A. Hylton Allen as Paul, Frankie Raymond as Celia, Mary E. Baker as Madame Poulard, and Louis Hendricks as Otto Meyenberg were excellent and merit special mention. Shadows 4, with matinee. A strong and evenly balanced co. and a strong play. Although there were only four in the cast, yet they held the audience spellbound from the rise to the final fall of the curtain. Josephine Victor as Tress Conway had a difficult part, but she measured up to the full requirements. Manifee Johnstone as King Conway made an ideal gambler. Frank Mills as Prag Bicester was very convincing, and Ralph Delmore as Steel, the detective, was very good. The scenery and stage settings were all that could be desired. The play made a big hit here. The Girl and the Drummer 7. Sothern and Marlowe 13.—NEW ACADEMY (J. H. Docking): The Two Orphans was the offering of the Poli Players for week of 2 to capacity houses. Grace Huff as Henrietta and Harold Clarmont as Maurice De Vaudrey made individual hits and received numerous curtain calls. Catherine Francis as Louise and John F. Carlton as Pierre Frochard were at their best. Gilberta Faust as Countess De Linieves, Ada Sherman as Le Frochard, and Duncan Penwarden as Jaques Frochard were excellent and merit special mention. Irwin Lancaster as Count De Linierres pleased. The Dollar Mark 9-14.—POLI (J. H. Docking): An excellent bill for week of 2 to capacity houses with The Silver Bottle as a headliner, scored. Charles F. Semon, Gasch Sisters, the Great Lester, Murray Livingston and co., Rita Redfield, Samaroff and Sonia, and pictures.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Merry Widow Dec. 30, with a good co., pleased a large audience. The Country Boy 31 (local Press Club Benefit); entertained two very large audiences; strong co., including H. Dudley Hawley, Ethel Clayton, George A. Wright, Nellie Fillmore, and John Webster. The Blue Mouse 2, with Wanda Ludlow as the Mouse, amused two large houses. The Nigger 4 pleased a small audience; strong play, with good co., including Catherine Carter, Fred Eric, and Ethelbert Hales. The Third Degree 5, with a good co.; strongly impressed a large audience. The Traveling Salesman 12. Thomas E. Shea co. 16-21.—FAMILY (Edward Mozart): The Joseph King Stock co. will confine themselves to farce comedy, and four vaudeville acts will be added between the acts. A beautiful new drop curtain adorns the Family stage.—N. Hayden Zook, a former Lancastrian, was made superintendent of Keith's Theatre at Cleveland, O., 26.—Mary Landis, late of the Marie Tempest co., spent the holidays at the home of her parents at Millersville, near here.—The Institute Dramatic Association of this city produced The Water Cure 4, 5, at Lyceum Hall, to large audiences. The following were in the cast: John Ruof, John Weiman, Fred G. Long, John G. Long, Joseph H. Tillinger, Mary T. Brickner, Alice Goodman, Hilda McNeal, Elizabeth M. Wendel, Mary Hannan, and Lucy M. Beck. The music was furnished by Myers' Orchestra.

ALLENTOWN.—LYRIC (N. E. Worman): The Charles K. Champlin co. closed week's engagement Dec. 31; breaking the receipts record of the house for a repertoire co. Himmelein's Ideals held the record for a number of years, but this engagement went considerably ahead; capacity houses ruled, and on several occasions the house was sold out long before the doors opened. Mr. Champlin is one of Allentown's greatest favorites, and on the opening matinee received an ovation. His co. this year is better than ever, and with a repertoire of strong plays; excellently presented. Plays: The Powers That Be, The Walls of Jericho, Shore Acres, The Reformer, The Arizona Limited, At Piney Ridge, and The House of a Thousand Jewels. The Merry Widow; attracted two large audiences 2, and was very much enjoyed. Gertrude Hutchinson as the Widow, and George Dameral in the role of the Prince, scored hits, and won deserved applause. Harry Burgess, Mabel Argello, Arthur Wooley, Frank Parker, as well as a large and strong chorus, contributed much to the production. Costumes and scenery elaborate. The Third Degree was given a very praiseworthy performance by a capable co. 3. Fernanda Eliscu gave a remarkably strong portrayal of Angie Jeffries, and James Seeley was effective as Richard Brewster. The other roles were all in competent hands. The White Squaw drew two appreciative audiences 4. The interest of the play centres upon Della Clark who gave a most impressive interpretation of the White Squaw. The work of W. E. Kohman in the role of Michabo was especially good; the balance of cast did commendable work. Mr. Kearney, however, frequently during his dialogue overlooked the fact he was impersonating a Frenchman. The Traveling Salesman 9. The Lily 10.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Nigger Dec. 29 to fair-sized audience; one of the strongest and best plays that has ever been produced in this city. Fred Eric as Governor of Morrows' Rest, and Joe Robinson Haywood as Jimmy Morows' Mammy, were well received, as was also James Dickson, Catherine Carter, Ethelbert Hales, George Spevin, Bertha Welby, Arthur Stine, H. O. Benson, Carl Gillin, Joseph Bradwell, George Enbury, William S. Johnstone, and J. L. Clarke deserve special mention for strong support. The White Squaw 3; small audience; deserved better. Father and Boy 5. Uncle Daniel 7. The Newlyweds 17. Al. H. Wilson 19. Al. G. Field's Minstrels 20. Charles K. Champlein, old-time favorite, and his stock co. 23-28.—ITEM: Vic Richards, of Dumont's Minstrels fame, spent New Year's Day with Manager Byrod, of this city.

HARRISBURG.—MAJESTIC (N. C. Mirick): Lew Dockstader and his merry minstrel men to very good business, matinee and night, Dec. 31; as always they made good. Henrietta Crosman in Anti-Matrimony 2; good house. Harry Watson and a medley of heavy weight females, which he styles The Beef Trust, held the boards to a very full house 4. The Nigger 6, 7.—ORPHEUM (C. Floyd Hopkins): Week of 2-7: Jeter and Rodgers, comedy skaters and dancers; Sam Goodwin and Ada Elliott, sketch; Hawthorne and Burt, Miss Sydney Shields and co. in playlet, Nonette, gypsy violinist, one of the very attractive acts of the programme; Gus Edwards' School Boys and Girls, Four Konertz Brothers, diabolo experts. The business continues very good at this house, and the audiences are well pleased with variety of entertainment offered.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): My Friend Hogan co. 2; failed to please a large matinee audience, and after the second act Manager Sablosky ordered the curtain to be run down and refunded admission money and canceled the evening performances. St. Elmo 7.—GARRICK (A. and L. Sablosky): Maude Hall Macy and co. 2-7; pleased large audiences; others deserving mention are Frost Cain and Brown, Kelley and Curtis, Florence White and Carson and Willard.—ITEM: The Sablosky Brothers have had the entrance and lobby of the Grand remodeled and have made a marked improvement in the interior of the house.

HAZLETON.—GRAND (J. B. Bensinger): Ian Robertson in The Passing of the Third Floor Back Dec. 30; ably presented to a capacity house by a co. thoroughly capable in every respect. Gennaro's Gondolier Band 2-4; excellent, to good business. The Royal Slave 14.—ITEMS: Beginning 9 the Grand will run vaudeville with two changes of bill every week. When any big attractions are booked for one night the vaudeville will be suspended.—The Hazleton acts will change with those at the Academy of Music, at Pottsville, which was recently converted into a vaudeville house.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Kirk Brown Dec. 26-31; last half of week in Sowing the Wind, The Eternal City, Classmates, Camille, A Social Highwayman, The Sign of the Cross, and Brown of Harvard to large and appreciative audiences; co. strong; each and every play well staged. The White Squaw 2 to small-sized audiences. Montana 7. Al. H. Wilson 20.—FAMILY (Robert Ellis): Vaudeville specialties and motion pictures 2-7 to good-sized and enthusiastic audiences. The bill this week is exceptionally strong.

JOHNSTOWN.—CAMBRIA (H. W. Seberer): The Country Boy Dec. 28; splendid performance to good business. The Merry Maidens 29; good attraction and business. Mrs. Fiske in Becky Sharp 30; perfect performance, to capacity. Madame Sherry 31; fine attraction, to S. R. O. A Girl of the Mountains 2; fair attraction and good business. Henrietta Crosman in Anti-Matrimony 3; splendid performance, to big business. The Magic Story 4. Watson's Beef Trust 5. The Third Degree 6. Al. Field's Minstrels 7.

PITTSTON.—BROAD STREET THEATRE (M. Reis Circuit): Ian Robertson Dec. 24 (return); excellent co. and production, to fair-sized audience. Grimes' Cellar Door 26, matinee and evening; fair co. and performance, to fair-sized audience. Lew Dockstader's Minstrels 27; excellent co. and production; first class, to S. R. O. Lew Dockstader and Carrol Johnson made decided hits. Gennaro's Venetian Band 29-31; excellent co. and music very good. Lillian Hayes, soprano, scored a decided hit. The others, Dave Winne, trapeze; Haven Sisters, singers and dancers; Sam Roberts, coon.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): The College Singing Girls Dec. 26. Brockway-Reinath Lyceum Bureau, under auspices Y. M. C. A., to S. R. O. The Mocking Bird 28 canceled. The Stampede 28; well-balanced co., Lillian Buckingham as Wanga, and John W. Dugan, formerly with the Joe Welch Land of the Free co., as Senator Bobbs, made hits; the stage settings were fine; business fair; deserved better patronage. The Man on the Box 6. George Sidney in The Joy Riders 17. The Girl in the Taxi 18.

BUTLER.—MAJESTIC (George N. Burchhalter): Vaudeville and pictures Dec. 26-28; excellent business. The Country Boy 29; one of the best in several seasons; co. excellent; received by large house with much enthusiasm, numerous curtain calls. The Stampede 31; well staged; co. capable; played to two fair houses. Vaudeville and pictures 1; very good receipts. A Texas Ranger 3; fair house; topheavy. A Girl of the Mountains 4; fair attraction; light house. Lyman Howe 6. The Flaming Arrow 7. Vaudeville and pictures 9-11. Father and the Boys 12. The Rollickers 13. The Man on the Box 14.

TAMAQUA.—FAMILY (Chris Peterson): Raymond Leighton and Morse in William Tell; clever comedians and motion pictures; pleased capacity houses afternoon and evening Dec. 29-31. Kagamar and Wynn, Reese and Mitchell 3-6.—ITEM: Tamaqua Lodge of Elks, No. 592, gave a most enjoyable vaudeville and smoker in the spacious rooms of the club house Dec. 28. Professional talent was loaned by Chris Peterson, proprietor of the Family Theatre, and a member of the lodge.

YORK.—OPERA HOUSE (B. C. Penta): The Firing Line Dec. 27 was a good production and had a fair sized house. The Girl of the Mountains 28 to fair business. The Merry Widow 29; large audience; production good. Lew Dockstader's Minstrels 30 pleased fair sized audience. The Nigger 2; fair business. The White Squaw 7. The Rollickers 10. The Traveling Salesman 11. Schubert Choir (local) 12. The House With the Green Shutters 16.

WASHINGTON.—NIXON (C. D. Miller): Chauncey Kiefer Stock co. Dec. 26-31; capable co.; pleased good business entire week in Belle of Richmond, Love Route, Will o' the Wisp, Queen of the Ranch, Ward of France, St. Elmo, His Majesty and the Maid. Gay Morning Glories 2; pleased well filled house. Al. G. Field's Minstrels 3; two performances; scored S. R. O. Monte Carlo Girls 4. Texas Ranger 5.

GREENSBURG.—ST. CLAIR (James G. Gay): Burlesque, The Merry Maidens, Dec. 30 to excellent business. The Stampede 2; two performances, to crowded houses. Miss Buckingham was given a hearty reception, as was shown by the numerous curtain calls. The whole co. was well balanced. Watson's Beef Trust (burlesque) 7. The Climax 11. The Texas Ranger 12. Magic Story 13. Burlesque 14.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shingbrook): Week of 2: Manning Trio, Trixie Dean, and McDonald Brothers; bill and business good. The Blue Mouse 4; good co. and business.—STAR (Harry R. Weber): Week of 2: De Dio Trained Dogs and Seville and Pifo; good houses and bill.

COLUMBIA.—OPERA HOUSE (D. Lee Dennison): Blue Mouse Dec. 27; good co. and business. The Climax 29; good co.; fair house. The Nigger 31; excellent performance; nicely staged; business fair; deserved better patronage.—

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ITEM: Mack Schaibley, manager Wilson Amusement Co., Baltimore, Md., spent Sunday at his home in this city.

HONESDALE.—LYRIC (B. H. Dittrich): Ian Robertson in The Passing of the Third Floor Back Dec. 28; well-balanced co., to large and appreciative audience; one of the best attractions here this season. Vogel's Minstrels 30; co. and business good. Guy Brothers' Minstrels 17. Graustark 24.

FREELAND.—OPERA HOUSE (John J. McMenamin): Vogel's Minstrels Dec. 15; good to fair business. Tigers Minstrels (local) 23 to S. R. O. and well-pleased audiences. Price and Butler Stock co. 26. Minister's Son 27. The Butler's Sweetheart 28. Ten Nights in a Barroom 29. The Girl and the Sheriff 30; pleased large business.

CONNELLSVILLE.—SOISSON (Fred Robbins): Al. G. Field Greater Minstrels 5; first time here in eighteen years; large advance sale. Gay Morning Glories 6. Human Hearts 7. Texas Ranger 10. Monte Carlo Girls 13.——ITEMS: Al. G. Field is renewing old friends of school days during his engagement here.

BRADFORD.—THEATRE (Jay North): Howe's pictures 3. In the Bishop's Carriage 7.——GRAND (Reich): Large holiday business was assured by Wenrick and Walton, Reydell Duo, and Nickolas, Nelson Troupe, and pictures.

BERWICK.—P. O. S. OF A. OPERA HOUSE (Cyrus Smith): The Magic Story Dec. 31; fair house and co. The Isle of Folly (home talent) 31; good house. Price and Butler Stock co. 2-7, opening with The Minister's Son.

SHARON.—GRAND (G. B. Swarts): The Gay Morning Glories Dec. 29; good performance, to full house. Lyman H. Howe 3 pleased capacity. Lillian Buckingham in The Stampede 7.

WEST CHESTER.—OPERA HOUSE (J. P. Small): The Blue Mouse Dec. 30; good co.; pleased fair house. Pictures and vaudeville 31-4; pleased large business. Laurant, the magician, 10. Katharine Ridgeway 24.

POTTSVILLE.—ACADEMY (Charles Haussmann): Henrietta Crosman in Anti-Matrimony Dec. 30; delighted good house. The Nigger 30; splendid performance, to fair business. Grimes' Cellar Door 2; big business. Reuben in New York 4. Gennarro and His Band 5-7.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): My Friend Fritz Dec. 26, with matinee; big houses. Human Hearts 28, with matinee; good co.; fine business. The Blue Mouse 31.

TARENTUM.—NIXON (C. N. Read): A Yankee Circus 2 canceled. A Texas Ranger 4. Girl of the Mountains 5. Ion Carroll co. 9-14. Red Mill 16. The Man on the Box 19.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Howe's pictures 4; good house. Pete's Bad Boy 5. Miss Hobbs (local talent) 11. Ralph Parlette 12. Texas Ranger 17.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Flaming Arrow 12. The Blue Mouse 13. The Climax 16. The Red Mill 20.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Rose Hill Burlesquers 2; fair business; two performances; pleased. Monte Carlo Girls 7.

ROCHESTER.—MAJESTIC (Charles Smith): The Girl of the Mountains 6. The Newlyweds 21.

RENOVO.—THEATRE (T. A. Slattery): Uncle Daniel 2; fair, to good attendance. Don't Tell My Wife 6.

RHODE ISLAND.

PROVIDENCE.

Douglas Fairbanks and Anne Meredith Pleased —Rumors of New Theatres.

Douglas Fairbanks made his initial appearance in this city at the Opera House 2-4, with a decidedly pleasing performance of The Cub. The audiences, while not extremely large, were at all times cordial, inspiring the star and his co. to their best efforts. Mr. Fairbanks commands attention at all times, possessing rare charm and a decided sense of humor. Anne Meredith is also pleasantly cast in a good role. Forbes-Robertson 5-7 in The Passing of the Third Floor Back. Supported by his London co. the vehicle was well received by good houses. Il Trovatore 9-11.

The Great Divide proved a strong attraction at the Empire 2-7 where it continued throughout the week with a special matinee on New Year's Day. The co., headed by Paul McAllister and Ada Ainslee, is a capable one, and the performance contributed is well worth the distinction it enjoys. Katie-Did 9-14.

The Baldwin Mellville Stock co. at the Imperial 2-7, offered The Girl I Left Behind Me with marked success. Lovell Alice Taylor, Theodore Gamble, Warren Hill, and Frank De Camp portray with satisfaction the roles allotted to their care. The Fatal Wedding 9-14.

Charles Rice and Fanny Vedder features at the Westminster 2-7 with The Beauty Trust, which filled the house at each performance. The Cracker Jacks are underlined 9-14.

The new year ushered another fine bill in at Keith's, headed by Grayce Scott in her new sketch, The Divorce Dinner, in which she was assisted by Alfred Hudson, Jr. and Franklyn Jones. Bert Levy followed with his usual success and Ed. Jolly Winifred Wild and co., Zeilah Covington and Rose Wilbur, Wilbur Mack and Nellie Walker, Wormwood's Animals, Clifford and Walker, the Tom Jack Trio, Mullen and Correlli, and a special feature in the exhibition of Professor Braham's Educated Fleas completed a bill of unusual merit.

The Boston Symphony Orchestra, with Mischa Elaman as soloist, gave its third concert of the season at Infantry Hall 3. An excellent programme was effected.

A special morning performance was held at Keith's 6 at 10.30, at which time the inmates of a number of the various asylums and homes in and about Providence were entertained. The programme consisted of Bert Levy, Wormwood's Animals, Mullen and Correlli, and the Tom Jack Trio, who offered their services for the occasion.

Edwin F. Albee, of Keith's, has purchased the property adjoining that on which the Nickel now stands. The deed takes in a whole block on the principal street of the city. Some time since Mr. Albee signified his intention of building a large business block which was also to contain a theatre.

Plans are being drawn for a new theatre to be erected on Union Street. Mr. Allen, who at one time was the owner of the Star Theatre, which was burned some years ago, is back of the enterprise, and another season may see the house in full swing.

Grayce Scott, now playing at Keith's, was leading woman with the Albee Stock co. here last Summer. Many friends took the opportunity of visiting the popular little playhouse during the past week, extending a most cordial welcome. H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in The Card King of the West 2-7 to fair business; Jeannette Carroll, the new leading woman, received a great ovation, as she had made a large number of friends two years ago when she played here; Lelah Hallack made good in the disagreeable role she portrayed; Misses Bagley and Cosgriff were good; Clyde Bates, the new leading man, made good as Truxton Boone; Harry Carlton, Henry Hebert, Albert Lando, Howard Benton, Jack McGrath, and Danny Bagnall were good in their respective parts. Only a Shop Girl 9-14.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Blanche Ring in The Yankee Girl Dec. 28; excellent performance, to capacity. Douglas Fairbanks in The Cub 5. Sidney Drew in Billy 7.——ITEM: The new Colonial is rapidly approaching completion, and the management hope to open Feb. 1.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): Nazimova in Little Eyolf Dec. 31 was voted a great artist by a packed house. Arthur Donaldson, the newest and most sweet voiced singing comedian, pleased two small audiences in The Wanderer 2; he is destined to become very popular. Seven Days 4. Girl from Rector's 6. Firing Line 11. Merry Widow 13, 14.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Starkey's Players Dec. 19-24; good co., to very good business. Plays: The Man from Nowhere, The Man on the Box, Thorns and Orange Blossoms, Lena Rivers, Jane Eyre, Ten Nights in a Barroom. The Girl from U. S. A. 26; poor co.; two good houses. The Girl from Rector's 4. The Merry Widow 11.

ORANGEBURG.—ACADEMY OF MUSIC (J. M. O'Dowd): Paul Gilmore in The Bachelor Dec. 24, matinee and night; pleased good business, considering the day.

COLUMBIA.—THEATRE (F. L. Brown): Seven Days 2 (matinee); very good, to two large houses. Merry Widow 12. Firing Line 14.

SOUTH DAKOTA.

HURON.—OPERA HOUSE (James Dann): Chase-Lester co. Dec. 19-21; fairly good co. and medium houses all week. Rosalind at Red Gate 28; twice; very good co. and well attended.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Kyrle Bellew in Raffles Dec. 31 delighted a very large and enthusiastic audience. Frank McIntyre in The Traveling Salesman 2 delighted two large audiences. George Evans' Honey Boy Minstrels 7. Doris Mitchell in The Spendthrift 10. George Hackenschmitt, "the Russian Lion," vs. Mandino, 11.——BIJOU (Fred Martin): At the Mercy of Tiberius 2-4 opened to good business. The Minister's Sweetheart 5-7. Marseille 9-14.

CHATTANOOGA.—ALBERT (P. B. Albert): Madame X Dec. 26, 27; pleased good business. The Lottery Man 30; pleased fair business. The Merry Widow 31; pleased capacity business. Walker Whiteside in The Melting Pot 6.——LYRIC (H. G. Cassidy); George Evans' Honey Boy Minstrels 6.——BIJOU (O. A. Neal): As the Sun Went Down 26-31; pleased fair business. A Minister's Sweetheart 2-4. At the Mercy of Tiberius 5-7.

NASHVILLE.—VENDOME (W. A. Sheets): The Spendthrift 2-7; business so far has been light, owing to the inclement weather. Frances Starr in The Easiest Way 10, 11. The Arcadians 12, 13. Seven Days 14. Madame Sherry 19-21.——BIJOU (G. H. Hickman): At the Mercy of Tiberius 26-31. Cecil Spooner in The Fortunes of Betty 2-7. The Rosary 9-14.

TEXAS.

DALLAS.

Bessie Abbott Appreciated Here—William Norris Drew Big Business—Other Attractions.

Grand opera, the genuine article, gave to the theatregoers at the Dallas Opera House a rare treat, when Bessie Abbott and her Metropolitan co. rendered in perfect detail the beautiful La Boheme and exquisite Madame Butterfly the two nights preceding Christmas. Miss Abbott's voice thoroughly pleased her audiences, even to the most critical, and, though not of the volume some had expected from the criticisms and advance notices, yet its perfect purity of tone, its clarity and sweetness, made up sufficiently for any other lack. One performance was curtailed owing to the fact—so stated the management—of a more hurried return to New York than was anticipated.

Preceding the opera co. The Cinderella Girl, with William Norris as its head, played three nights to splendid houses.

Following the opera co. The Blue Mouse gave a highly entertaining run of three performances, with a very capable co. presenting it, and received excellent patronage at each performance. George Ade's Just Out of College holds forth 29, with Mrs. Wiggs of the Cabbage Patch on New Year's Day. L. LEE PANGRES.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): George Evans' Honey Boy Minstrels Dec. 21 to S. R. O. business; Mr. Evans is as funny as ever and delighted the house. Mrs. Wiggs of the Cabbage Patch 25, and was in fairly capable hands. My Cinderella Girl 26, 27 played to S. R. O. business for two performances and good house night of 27; William Norris, who is well known here, made his first appearance in quite a long time; his comedy, which was for the most part straight, kept the house in a roar; the co. that supports Mr. Norris was fairly good, and seemed to be made up mostly of young boys and girls; the baseball scene in the last act was on the order of the football scene in Strongheart and proved to be very realistic. Billy Clifford 28, 29. The Girl from the U. S. A. 30. Just Out of College 31, 1. Classmates 2. Girls 5, 6. Fay's Minstrels 8. Midnight Song 11, 12. Ben-Hur 16-18. The Merry Widow 20-22. Rilen Beech Yaw 23. Madame Nazimova 24, 25. Polly of the Circus 26, 27. Sins of the Father 29, 30. Three Weeks 31. HADEN F. SMITH.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Mary Mannering in A Man's World Dec. 15 to big business. Bessie Abott Grand Opera co. 16; Madame Butterfly matinee, La Boheme night; excellent; delighted large audiences. The House of a Thousand Candles 18; small house. Murray and Mack in Finnegan's Ball 19; played to topheavy house. George Evans' Honey Boy Minstrels 23; drew large attendance matinee and night and made their usual big hit. Mrs. Wiggs of the Cabbage Patch proved to be a good Christmas attraction 26. The City 27; good co. and business. My Cinderella Girl 29 pleased large audience. Girls 1, 2; well balanced co.; good holiday business. Billy Clifford in The Man, the Girl and the Game 3. The Man on the Box 7.——CRYSTAL (G. K. Jorgenson): Emil Chevriel, violinist, O'Dowd and O'Dowd, singers and dancers, Imperial Musical Trio, Dalroy and Love, Si Kitchi, Japanese balancer, and motion pictures to large houses 1-7.——THEATRE GALVEZ (R. L. Welch): Redwood and Gordon, vocal and instrumental duo, Lacey Sampson and Mabel Douglass, Marcell and Lenett, Bessie Leonard, and motion pictures made up the bill for week of 1-7; big business.

TEMPLE.—EXCHANGE (Roy Ballings): Girl from U. S. A. Dec. 29. Billy Allen in The King of Kokomo 29 to good house. William MacCauley in Classmates 31, matinee and evening, to delighted capacity.——ITEMS: Roy Ballings, who has been merely manager of the Exchange, has lately executed a contract with Mr. Rudd, the owner, whereby he becomes sole manager and lessee for a period of more than two years. The Exchange's billboards are also included in the contract. It is Mr. Ballings' intention to remodel the Exchange during the Summer.

FORT WORTH.—BYERS OPERA HOUSE (F. W. Greenwall): James T. Powers in Havana Dec. 26 delighted two capacity houses matinee and night; Mr. Powers was at his best and Geraldine Malone as Anita made a pronounced success with her singing and dancing. Girl from U. S. A. 27. Finnigan's Ball 28. Mrs. Wiggs of the Cabbage Patch, with Blanche Chapman, 30, 31; good business; pleased. The Blue Mouse 2, 3. Graustark 9.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): William Macauley in Classmates Dec. 26, matinee and night; well attended. William Norris in My Cinderella Girl 28, matinee and night; fair houses. Mrs. Wiggs of the Cabbage Patch 29; to well pleased audiences. Billy "Single" Clifford in The Girl, the Man and the Game 30; to poor business. The Girl from U. S. A. 31, matinee and night; fair, to two very poor houses.

SHERMAN.—OPERA HOUSE (A. B. Saul): Polly of the Circus Dec. 26, matinee and night, S. R. O.; exceptionally capable co. and performance excellent.——ITEM: We were honored by having as Christmas guests the Polly of the Circus co., which came in the Friday before and remained until after the Monday performances.

DENISON.—OPERA HOUSE (J. H. Gardiner): Polly of the Circus Dec. 27 to capacity; pleased. Flower of the Ranch 30 to good business. Madame La Badie 2. The Blue Mouse 4. Three Weeks 5.——BROOKSTONE (Harry Fine): De Armond Sisters 29-31 to fine business.

BAY CITY.—GRAND (Oskar Horn): Just Out of College 5. Classmates 10. Sins of the Father 25. Polly of the Circus 30.——ITEM: Manager Horn has arranged for excursion trains to be run especially for each of above attractions.

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ERSON and Wilson): Flower of the Ranch 29; good business; pleased. Climax 31.—ITEM: Business is better here this season than for several years.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Burleigh's Aeroplane Girl Dec. 26; a clever vaudeville co., pleased big audience. The Blue Mouse 29; pleased very large audience.

GROESBECK.—OPERA HOUSE (Anglin Brothers): Gertrude Ewing co. Dec. 26-31 pleased good business every performance. The Wyoming Girl 19. De Armond Sisters 23-28.

SULPHUR SPRINGS.—JEFFERSON (J. B. Thomas): The Blue Mouse Dec. 28 to good business and a well balanced co. De Armond Sisters in repertoire 2-7.

WICHITA FALLS.—WICHITA (J. Marlow): Murray and Mack Dec. 28; co. fair; good house. Polly of the Circus 31, matinee and night; good co.; pleased good house.

PLATONIA.—THEATRE: Boy E. Fox's Star Minstrels Dec. 12-17 pleased good business. A. G. Allen's Minstrels 27; satisfaction, to fair business.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine): Just Out of College 4; a splendid performance; small house, owing to blizzard; fine co.

UTAH.

SALT LAKE CITY.

Members of The Traveling Salesman Company Well Remembered—Gossip of the Week.

The Traveling Salesman put in the holiday week at the Salt Lake Theatre, doing fair business. Mark Smith, Diana Huneker and Emmett Shackleford were recognized and well received from former visits. Dallas Tyler was winsome as Beth Elliott. Co. generally good. On the afternoon of 27 the Salt Lake Symphony Orchestra, under Prof. John J. McClellan, gave a concert to a house packed in three circles, the audience being composed of a class who were conscious of the very excellent work of the large body of musicians, and showing by their patronage and appreciation a growing interest in this form of music. Lillian Russell in In Search of a Sinner 2-7.

For the holiday weeks the Orpheum had one of the best bills of the season, with the Imperial Russian Dancers as headliners. Their act is very interesting, but is short. It should be lengthened five or ten minutes. Mdlle. Camille Ober was popular and close to a headliner. Others were Frank Morrell, the California boy; the Mario Aldo Trio; Cliff Dean co., the Misses Milch and Louis Stone. All good.

At the Garrick the new leading man, James Durkin, made many friends by his excellent work in The Girl of the Golden West. Jane Wheatley was conscientious and convincing. She displays at all times an earnestness in her work that is admirable. The Prisoner of Zenda, which was to have been played by William Ingersoll the week he suddenly quit, will be put on week of 1, with James Durkin in the leading role.

Maude Leone, always popular here, has been drawing good to packed houses at the Shubert, presenting Willard Mack's own play, God's Country.

The Colonial had for a holiday week attraction A Stubborn Cinderella, which, with its large and good looking chorus, did good business. The Rising Girl 1-3. Madame X to follow.

Howard Morton, general manager for the Shuberts, has been in town looking over the theatrical situation. He will talk on every subject except the one we wish most, viz., will the Shuberts have a theatre in Salt Lake. Personally I think before another season they will. Mr. Morton speaks freely and highly of the large number of talented stage people who have come out of Utah.

Work on the Morris Theatre (more properly the Newhouse Theatre) goes steadily on, and it should be ready for use in early spring.

The Daniels Theatre has been repaired from the effects of the fire, and is now run as a nickelodeon motion picture house.

C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (Hatch and Wilde): Harper co. Dec. 26; pleased small house in Is Marriage a Failure? House of a Thousand Candles 3. Richard Jose 10.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Edith Warren co. pleased large business Dec. 26-31 in The Girl of the Emerald Isle, Caste, The New Magdalene, Moths of Society, The Crimson Stain, Cinderella, and A Wife's Peril. Graustark 2; excellent performance, to good house. The Soul Kiss 9.

NEWPORT.—LANE'S OPERA HOUSE (H. H. Lane): The Third Degree Dec. 23 cancelled. Soul Kiss 28; good co. and houses. Graustark 9.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): Soul Kiss Dec. 31; excellent attraction, to capacity. The Arrival of Kitty 5.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): The Old Homestead 19.

VIRGINIA.

NORFOLK.—GRANBY (Otto Wells): The Shiller Players in Marseille Dec. 26-31 pleased capacity. George Sidney in The Joy Riders to follow.—ACADEMY OF MUSIC (J. Kilberg): Kyrie Bellew in Raffles 26; fine performance, to packed house. Seven Days 27, 28; good performance, to fair houses. Madame Sherry 2-4. Robert Hilliard in A Fool There Was 6, 7.—COLONIAL (S. N. Donalds): Vaudeville (Keith's) 26-7; business good.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise): Al. H. Wilson in Mets in Ireland Dec. 29; seemed to please. The Firing Line 31; Robert Hilliard in A Fool There Was 2, 3; great show, to only fair business. Madame Sherry 5-7.—BIJOU (C. I. McKee): Mam Zelle 2-7 to good business. Ward and Vokes 9-14.—COLONIAL (E. P. Lyons): Bill 2-7; Santell and co., C. H. France and co., Charley Banks, and pictures to capacity.

LYNCHBURG.—ACADEMY OF MUSIC (Corbin Shields): Raffles Dec. 29; co. and business good. Seven Days 30; business good. The Firing Line 3 pleased small house. Robert Hilliard in A Fool There Was 5. Buster Brown 6. Madame Sherry 12.—ITEM: Jim Farmer, who has been manager of the Academy of Music, has resigned, and the vacancy has been filled by Corbin Shields, who formally managed the Academy.

WINCHESTER.—AUDITORIUM (F. H. Hahle): The Man on the Box Dec. 28 pleased good business. The Climax 4; fine, to fair audience; Miss Swinburne deserves special mention. George Sidney in The Joy Riders 9. Creatore's Band 11.—ITEM: Subscription lists are being taken for Madame Shumann-Heink, Victor Herbert, and other attractions of this character.

ROANOKE.—ACADEMY OF MUSIC (Tom Spencer): Seven Days Dec. 29 pleased good business. Kyrie Bellew in Raffles 30; excellent, to good business. A Fool There Was 4 pleased good business. Buster Brown 7. Madame Sherry 11.

STAUNTON.—BEVERLEY (Barkman and Shults): The Traveling Salesman 5. English Opera 9. Madame Sherry 12. Creatore's Band 13. Evans' Minstrels 28.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee): The Traveling Salesman 4 pleased crowded house. The Lion and the Mouse 5. Madame Sherry 10.

PETERSBURG.—ACADEMY OF MUSIC (Dan Regan): St. Elmo 10.

WASHINGTON.

SPOKANE.

Good Work by the Stock Companies—News of the Week and Gossip.

The Chocolate Soldier, with John B. Phillips in the name role, and Antoinette Kopetsky as Nadina, scored at seven performances at the Auditorium 25-29. Maxine Elliott and co. in The Inferior Sex played to capacity at three performances 30, 31. Max Figman in Mary Jane's Pa 1-3. The Squaw Man 4. Madame Luisa Tetrazzini 6.

The Prince Chap, presented by the Baker Stock co. at the Spokane the week of 25, was well received. Franklyn Underwood and Frances Slocum had the leads. The Dollar Mark is the next bill.

The Lawrence-Sandusky Stock co. christened the New American Theatre 25, presenting The Walls of Jericho. Del S. Lawrence and Jane Vivian Kelton had the leads. Edwin T. Coman, president of the Exchange National Bank of Spokane, delivered the dedicatory address, being introduced by Charles H. Muehlman, assistant manager. Following the first act of the play there were bouquets and other floral designs for the players. The co. was entertained at banquets in Davenport's and the Silver Grill. Shore Acres is underlined.

Fred E. Hoppe, director of the New American Theatre, led the first orchestra in the Auditorium Theatre in 1890, also directing at the opening of the Spokane Theatre in 1890.

Seventy-five members of stock and road companies celebrated the Yuletide on the stage of the Spokane, where James [illegible] Billiken, Lewis, treasurer of the house, was the Santa Claus. Charles W. York, manager, was host. Mr. Lewis received twelve pairs of suspenders after he had distributed presents with a lavish hand.

Managers of Spokane playhouses estimate that the business on Dec. 25 and 26 amounted to $20,000.

Mrs. Frank Finney and daughter have returned from Boston after an extended visit with Mr. Finney. The latter has taken comedy roles in numerous cos. during the last few years and is well known to local theatrical people. He will return home in January and retire from the stage to take up his residence in Spokane.

Members of Local No. 93, International Association of Theatrical Stage Employees, went on strike at the Pantages' Theatre the afternoon of Dec. 26. Mr. Walker claimed that the men provided by the local were incompetent, and he reinstated E. W. de Lion, a former machine operator, who had been discharged at the demand of Local No. 93. A strike followed.

Whitman College Glee Club, of Walla Walla, Wash., will begin its thirteenth annual concert tour on April 12, under the direction of Professor Elias Blum. The club will visit Spokane and cities in eastern Washington and northern Idaho.

Cora Mel Patten, of Chicago, will deliver a series of lectures in Spokane 24, 25, appearing under the direction of Mrs. Sarah E. Comerford and patronesses, including representatives of the various women's clubs in this city. Maeterlinck's Blue Bird, Rostand's Chantecler, and Joseph E. Peabody's Piper will be the subjects discussed.

Every employee of the Orpheum Theatre was remembered at Christmas by the management. Joseph A. Muller, manager, made the presentations.

Stockholders of the Round Up Association, of Pendleton, Ore., have decided to buy the Matlock grounds there as a site for a stadium at which Wild West shows will be presented annually.

J. W. Walker, formerly of Helena, Mont., has leased the Horrigan Building at Pasco, Wash., and will install a moving picture theatre.

Gene Yarborough, who was called to Portland, Ore., recently to play in a special engagement of Girls, will return to Spokane, rejoining the Baker Stock co. in The Girl of the Golden West at the Spokane Theatre the week of 8.

W. S. McCREA.

SEATTLE.

Emma Bunting at the Alhambra—Baker Stock Company's Offering Pleased.

At the Moore The Nigger Dec. 25-1 drew audiences ranging from small to large. In the cast were Florence Roberts, Thurlew Bergen, George Barbier, Joseph Sullivan, Louise Rial and others, who made the most of their respective parts. Maxine Elliott in The Inferior Sex 2-4.

The Great Chinatown Trunk Mystery 25-31 at the Grand was presented in a realistic manner before audiences ranging from small to large. Arthur Warren as Chong Sang brought out all the diabolism in the part with skill and accuracy. Elsie Cressey as Chinatown May was convincing. In the cast were Elizabeth Salisbury, Grace McMaster, G. W. Lannon, Joe Wicks and others, who gave faithful portrayals. Grace Cameron in Nancy 1-7.

At the Seattle What Happened to Jones 25-31 was presented by the Baker Stock co. in a manner that amused and entertained houses averaging good business. Ethel Clifton, Margo Duffet, Marie Baker, Fay Bainter, Ruth Lechler, Joseph Galbraith, Tommy Williams, Frank Dennithorne, Dan Bruce, J. Frank Burke and others contributed to the fun and amusement. Same co. in A Temperance Town 1-7.

Little Alabama, or Sold Into Slavery, 25-31, with Emma Bunting in the title part, was the offering at the Alhambra, and the attendance ranged from small to capacity houses. Miss Bunting was clever and skillful as usual, and the other members of the co. rendered good support. Lynwood 1-7.

The Lewis and Lake Musical Comedy co. at the Lois opened its engagement with The Matinee Girl 25-31, which pleased medium and large houses. Same co. in Gay Coney Island 1-7.

BENJAMIN F. MESSERVEY.

TACOMA.—TACOMA: Max Figman Dec. 25, 26 in Mary Jane's Pa; pleased. Grace Cameron in Nancy 31; fair business.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Fredericktown, Mo., 11, Charleston 12, Sikeston 13, Essex 14, Poplar Bluff 16, Corning, Ark., 17, Walnut Ridge 18, Pocahontas 19, Paragould 20, Campbell, Mo., 21.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 16-March 11.

ALLEN, ESTELLE (Alfred Allen, mgr.): Philadelphia, Pa., 9-14, Brooklyn, N. Y., 16-21.

ALLEN, VIOLA (Liebler and Co., mgrs.): Anniston, Ala., 11, Atlanta, Ga., 12-14, Macon 16, Jacksonville, Fla., 17, 18, Savannah, Ga., 19, Charleston, S. C., 20.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Buffalo, N. Y., 9-11.

ANNIE LAURIE (Fred G. Parker, mgr.): Port Hope, Can., 11, Belleville 12, Napanee 13, Kingston 14.

ARIZONA (C. A. Williams, mgr.): Paducah, Ky., 11, Cairo, Ill., 12, Jackson, Miss., 13, Little Rock, Ark., 14.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Ticonderoga, N. Y., 11, Canajoharie 13, Gloversville 14, Boonville 16, Lowville 17, Massena 19, Norwood 20, Gouverneur 21.

ARSENE LUPIN (Charles Frohman, mgr.): Boston, Mass., 9-14.

AS THE SUN WENT DOWN (Arthur C. Aiston, mgr.): Atlanta, Ga., 9-14, Richmond, Va., 16-21.

AT CRIPPLE CREEK: Washington, D. C., 9-14.

AT THE MERCY OF TIBERIUS (Glaser and Blair, mgrs.): Louisville, Ky., 8-14, Cincinnati, O., 15-21.

AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Boston, Mass., 9-14, Fall River 16-21.

AVIATOR, THE (Cohan and Harris, mgrs.): New York city Dec. 8-Jan. 14.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Ft. Dodge, Ia., 12, Storm Lake 13, Alta 14, Sioux City 15, Fremont, Neb., 16, Norfolk 17, Le Mars, Ia., 18, Vermillion, S. D., 19, Plankington 20, Mitchell 21.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): New Orleans, La., 8-14, Vicksburg, Miss., 16, Meridian 17, Birmingham, Ala., 18, 19, Memphis, Tenn., 20, 21.

BEN-HUR (Klaw and Erlanger, mgrs.): Houston, Tex., 12-14.

BERNHARDT, SARAH (W. F. Connor, mgr.): Boston, Mass., 9-21.

BEVERLY (Eastern: Delamater and Norris, mgrs.): Toronto, Ont., 9-14, Buffalo, N. Y., 16-21.

BEVERLY (Western: Delamater and Norris, mgrs.): Burlington, Ia., 12, Ft. Madison 13, Keokuk 14, Quincy, Ill., 15, Columbia, Mo., 16, Jefferson City 17, Sedalia 18, Ft. Scott, Kan., 19, Coffeyville 20, Pittsburg 21.

BILLY (Sidney Drew, mgr.): Taunton, Mass., 11, Providence, R. I., 12-14, New London, Conn., 16, Hartford 17, 18, Waterbury 19, New Haven 20, 21.

BILLY THE KID (F. R. Hoadley, mgr.): Des Moines, Ia., 12-14, Kansas City, Mo., 15-28.

BLANEY, HARRY CLAY (Henry Pierson, mgr.): Chicago, Ill., 8-14, St. Louis, Mo., 15-21.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Detroit, Mich., 9-14.

BLUE BIRD (Winthrop Ames, director): New York city Oct. 1—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Chicago, Ill., 1-21.

BUNCO IN ARIZONA: St. Louis, Mo., 8-14.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.

CARTER, MRS. LESLIE (John Cort, mgr.): Brooklyn, N. Y., 9-14, New York city 16-21.

CAUGHT IN MID-OCEAN: Brooklyn, N. Y., 9-14.

CHECKERS (Stair and Havlin, mgrs.): Minneapolis, Minn., 8-14.

CHEVALIER, ALBERT (Liebler and Co., mgrs.): Chicago, Ill., Jan. 8—indefinite.

CITY, THE (Messrs. Shubert, mgrs.): Memphis, Tenn., 8-14.

CLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Muskogee, Okla., 11, McAlester 12, Shawnee 13, Ardmore 14, Purcell 16, Norman 17, Guthrie 18, Oklahoma City 19, El Reno 20, Enid 21.

CLIMAX, THE (Western: United Play Co., Inc., mgrs.): Rima, Wash., 11, Centralia 12, Olympia 13, Tenino 14, Victoria, B. C., 16, Nanaimo 17, Westminster 18, Vancouver 19, Burlington 21, Vancouver, Wash., 22.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Brooklyn, N. Y., 16-21.

COMMUTERS (Co. B: Henry B. Harris, mgr.): Charleston, Ill., 11, Decatur 12, Champaign 13, Peoria 14.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): Philadelphia, Pa., 9-21.

COUNTRY BOY (Henry B. Harris, mgr.): Chicago, Ill., Dec. 25—indefinite.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Chicago, Ill., Dec. 31—indefinite.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): St. Louis, Mo., 15-21.

DANIEL BOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): Lima, O., 11, Bellefonte 12, Richwood 13, Bowling Green 14, Sandusky 16, Tremont 17, Bucyrus 18, Lima 19, Ashland 20, Canton 21.

DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): George, Ia., 11, Rock Rapids 12, Sheldon 14, Chatsworth 16, Orange City 17, Storm Lake 18, Alvord 19, Jasper, Minn., 20, Laverne 21.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): Cincinnati, O., 8-14, Milwaukee, Wis., 15-21.

DEFENDER OF CAMERON DAM (H. Warner, mgr.): Iroquois, S. D., 11, Highmore 12, Pierre 13, Miller 14.

DODGE, SANFORD (B. S. Ford, mgr.): Calgary, Can., 9-14, Medicine Hat 16, 17, Regina 18, 19, Saskatoon 20-24.

DONALDSON, ARTHUR (Gus Hill, mgr.): St. Louis, Mo., 9-14, Cincinnati, O., 16-21.

DREW, JOHN (Charles Frohman, mgr.): Philadelphia, Pa., 9-21.

ELI AND JANE (Harry Green, mgr.): Orange, Tex., 11, Wharton 12, Eagle Lake 13, Smithville 20, Bastrop 21.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Chicago, Ill., 9-21.

FARNUM, DUSTIN (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.

FIRING LINE (Delamater and Norris, mgrs.): Charleston, S. C., 11, Savannah, Ga., 12, Augusta 13, Columbia, S. C., 14, Spartanburg 16, Laurens 17, Greenville 18, Abbeville 19, Gainesville, Ga., 20, Athens 21.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Decatur, Ind., 11, Springfield, Ill., 12, Peoria 13, Bloomington 14, Champaign 16, Anderson, Ind., 17, Muncie 18, Lima, O., 19, Ann Arbor, Mich., 20, Kalamazoo 21.

FLAMING ARROW (E. F. Kreyer, mgr.): Dubois, Pa., 11, Clearfield 12, Barnesboro 13, Altoona 14, Johnstown 16, Bellefonte 17, Lock Haven 18, Wellsboro 19.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Baltimore, Md., 9-14.

FOURTH ESTATE (Liebler and Co., mgrs.): Baltimore, Md., 9-14.

GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.

GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Los Angeles, Cal., 9-14.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city Dec. 5-Jan. 21.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Detroit, Mich., 9-14.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Hobart, Okla., 11, Granite 12, Mangum 13, Frederick 14.

GIRL AND THE STAMPEDE (Gaskell and MacVitty, mgrs.): Anderson, Ind., 11, Terre Haute 12-14, St. Louis, Mo., 15-21.

GIRL FROM RECTOR'S: Cincinnati, O., 8-14.

GIRL FROM RECTOR'S (Albert Hoge, mgr.): Atlanta, Ga., 16, 17, Rome 18, Chattanooga, Tenn., 19, Birmingham, Ala., 20, 21.

GIRL IN THE TAXI (A. H. Woods, mgr.): Brooklyn, N. Y., 9-14, Baltimore, Md., 16-21.

GIRLS: Dallas, Tex., 10, 11, Ft. Worth 12, 13, Muskogee, Okla., 14.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Grand Rapids, Mich., 8-14, Cleveland, O., 16-21.

GRAUSTARK (Central): Baker and Castle, mgrs.): Malone, N. Y., 11, Massena 12, Gouverneur 13, Carthage 14, Weedsport 16, Auburn 17, Cortland 18, Owego 19, Oneonta 20, Binghamton 21.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Davenport, Ia., 11, Muscatine 12, Oscaloosa 13, Kirksville, Mo., 14, St. Louis 15-21, Collinsville, Ill., 22.

GRAUSTARK (Western: Baker and Castle, mgrs.): Mexia, Tex., 11, Palestine 12, Marshall 13, Shreveport, La., 14, Monroe 15, Natchez, Miss., 17, Brookhaven 18, Jackson 19, Yazoo City 20, Oxford 21.

HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): St. Louis, Mo., 8-14.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., 9-14.

HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.

HOMEWARD BOUND (Chas. Dillingham mgr.): St. Louis, Mo., 8-14.

HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Crawfordsville, Ind., 11.

HOUSE OF A THOUSAND CANDLES (Co. B: Rowland and Gaskell, mgrs.): Ruston, La., 11, Tallulah 12, Bastrop 14, Monroe 15, Eldorado, Ark., 16, Gurdon 17, Arkadelphia 19, Hot Springs 20, Little Rock 21.

HOUSE WITH THE GREEN SHUTTERS: Baltimore, Md., 9-14.

ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Cincinnati, O., 9-14.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Detroit, Mich., 9-14.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Buffalo, N. Y., 9-14, Rochester 16-18, Syracuse 19-21.

IRWIN, MAY (Liebler and Co., mgrs.): Washington, D. C., 9-14, New York city 16-21.

JUDITH ZARAINE (Liebler and Co., mgrs.): New York city Jan. 16—indefinite.

KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.

LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Chicago, Ill., 15-21.

LILY, THE (David Belasco, mgr.): St. Louis, Mo., 15-21.

LION AND THE MOUSE (United Play Co., Inc., mgrs.): Ellsworth, Wis., 11, Stillwater, Minn., 12, Ashland, Wis., 13, Superior 14, Duluth, Minn., 15, Brainard 16, Fargo, N. D., 17, Valley City 18, Minot 19, Devil's Lake 20, Grand Forks 21.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Detroit, Mich., 9-14, Cleveland, O., 16-21.

MACAULEY, WILLIAM (Jas. Felts, mgr.): Brenham, Tex., 12, Bryan 13, Galveston 14, Houston 15, Port Arthur 16, Beaumont 17, Lake Charles, La., 18, Crowley 20, New Iberia 21, La Fayette 22.

MADAME X (Eastern: Henry W. Savage, mgr.): Boston, Mass., Dec. 12—indefinite.

MADAME X (Southern: Henry W. Savage, mgr.): Danville, Ill., 11, Decatur 12, Springfield 13, 14, Alton 15, Muncie, Ind., 16, Keokuk, Ia., 17, Burlington, Ill., 18, Galesburg 19, Peoria 20, 21, Rock Island 22.

MADAME X (Western: Henry W. Savage, mgr.): Ogden, U., 12, Cheyenne, Wyo., 14, Denver, Colo., 15-21.

MAN OF THE HOUR (C. M. Haney, mgr.): Chicago, Ill., 8-14.

MAN ON THE BOX (Monte Thompson, mgr.): Ridgway, Pa., 11, Reynoldsville 12, Punxsutawney 13, Butler 14.

MAN ON THE BOX (E. E. Tronsdale mgr.): Mt. Clemens, Mich., 11, Pontiac 12, Flint 14, Monroe 16, Adrian 17, Hudson 18, Hillsdale 19, Jonesville 20, Charlotte 21.

MANTELL, ROBERT (William A. Brady, mgr.): Toledo, O., 9-14.

MELVILLE, ROSE (A. R. Sterling, mgr.): New Orleans, La., 8-14, Chattanooga, Tenn., 16-21.

MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city Jan. 9—indefinite.

MINISTER'S SWEETHEART (D. Altman, mgr.): Birmingham, Ala., 9-14.

MISSOURI GIRL (Jos. Rith, mgr.): Union City, Pa., 11, Ellwood City 12, East Palestine, O., 13, Lisbon 14, Salineville 16, Wellsville 17, Toronto 18, Uhrichsville 19, Barnesville 20, Zanesville 21.

MOTHER (William A. Brady, mgr.): Rome, N. Y., 11, Auburn 12, Utica 13, Watertown 14, Oswego 16, Cortland 17, Binghamton 18, Wilkes-Barre, Pa., 19, Scranton 20, 21.

NAZIMOVA, ALLA (Messrs. Shubert, mgrs.): Memphis, Tenn., 12-14.

NETHERSOLE, OLGA (Liebler and Co., mgrs.): Boston, Mass., 2-14.

NIGGER, THE (Wm. A. Brady, Ltd., mgrs.): Joliet, Ill., 12.

O'HARA, FISKE (Al. McLean, mgr.): Cleveland, O., 9-14, Toledo 15-18, Grand Rapids, Mich., 19-21.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Pittsburgh, Pa., 9-14, Baltimore, Md., 16-21.

OLD HOMESTEAD (Franklin Thompson, mgr.): St. Paul, Minn., 15-21.

OLE OLSON (J. N. Hewitt, mgr.): Orville, Cal., 11, Woodland 12, Sacramento 13, Napa 14, Santa Rosa 15, Petaluma 16, Vallejo 17, San Jose 18, Fresno 19, Visalia 20, Porterville 21, Bakersfield 22.

OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.

PAID IN FULL (Central: United Play Co., Inc., mgrs.): Centerville, Ia., 11, Ottumwa 12, Corydon 13, Leon 14, Creston 16, Atlantic 17, Red Oak 18, Shenandoah 19, Clarinda 20, Maryaville, Mo., 21.

PAID IN FULL (Southern: United Play Co., Inc., mgrs.): Amarillo, Tex., 11, Alva, Okla., 12, Cherokee 13, Enid 14, Oklahoma City 15, 16, Guthrie 17, Perry 18, Pawnee 19, Tulsa 20, Claremore 21.

PAID IN FULL (Wagenhals and Kemper, mgrs.): St. Paul, Minn., 8-14, Minneapolis 15-21.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Lyons, Kan., 11, Sterling 12, Larned 14, Dodge City 16, Kingsley 17, Stafford 18, St. John 19, Mt. Hope 20, Hutchinson 21, Newton 23, Florence 24.

PECK'S BAD BOY (Benner and Cutter, mgrs.): Peru, Ind., 11, Logansport 12, Monticello 13, Frankfort 14, Flora 16, Lebanon 17, Franklin 18, Wabash 19, Muncie 20, Anderson 21.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Chicago, Ill., 9-21.

POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 26—indefinite.

POYNTER, BEULAH (Harry J. Jackson, mgr.): Norfolk, Va., 9-14, Washington, D. C., 16-21.

QUEEN OF THE HIGHWAY: Cleveland, O., 9-14.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.

ROBSON, MAY (L. S. Sire, mgr.): Buffalo, N. Y., 9-14.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Albany, N. Y., 9-11.

ROSALIND AT THE RED GATE (Gaskell-MacVitty-Carpenter Co., mgrs.): Norton, Kan., 11, Concordia 13, Junction City 14, Topeka 16, Emporium 17, Hutchinson 18, Dodge City 19, Garden City 20.

ROSARY (Rowland and Clifford, Inc., mgrs.): Nashville, Tenn., 8-14, Birmingham, Ala., 16-21.

ROSARY (Rowland and Clifford, Inc., mgrs.): Boston, Mass., Dec. 26-Jan. 14.

ROSARY (Rowland and Clifford, Inc., mgrs.): Newark, N. J., 9-14.

ROSARY (Gaskell and MacVitty, mgrs.): Tecumseh, Neb., 12, Plattsmouth 13, Council Bluff, Ia., 14, 15, Lincoln, Neb., 16, 17, Wymore 18, Holdredge 20, McCook 21.

ROUND UP (E. J. Cohn, mgr.): Detroit, Mich., 9-14.

ROYAL SLAVE (George H. Bubb, mgr.): Mound City, Mo., 11, Hiawatha, Kan., 12, Du Bois, Neb., 13, Bern, Kan., 14, Atchison 15, Valley Falls 16, Holton 17, Frankfort 18, Marysville 19, Washington 20, Belleville 21.

ROYAL SLAVE (Eastern: J. M. Jacobs, mgr.): Danville, Pa., 11, Bloomsburg 12, Berwick 13, Hazelton 14.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Des Moines, Ia., 11, Marshalltown 12, Waterloo 13, Dubuque 14.

RUSSELL, ANNIE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.

ST. ELMO (Central United Play Co., Inc., mgrs.): St. Joseph, Mo., 8-11, Fairbury, Neb., 12, Marysville, Kan., 13, Manhattan 14, St. Marys 15, Wamego 16, Abilene 17, Salina 18, McPherson 19, Canton 20, Wichita 21.

ST. ELMO (Glaser and Stair, mgrs.): Milwaukee, Wis., 8-14, St. Paul, Minn., 15-21.

SCARECROW, THE (Henry B. Harris, mgr.): Springfield, Mass., 9-11, Hartford, Conn., 13, 14, New York city 16—indefinite.

SEARS, ZELDA (L. C. Wiswell, mgr.): St. Louis, Mo., 8-14.

SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city 9-14, Brooklyn 16-21.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Toronto, Ont., 8-14, Buffalo, N. Y., 16-21.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Minneapolis, Minn., 8-14.

SHOEMAKER (Gus Hill, mgr.): Milwaukee, Wis., 9-14, St. Paul, Minn., 16-21.

SILVER THREADS (Joe Lane, mgr.): Pocatello, Ida., 11, Nampa 12, Boise 13, 14, Weiser 16, Baker City, Ore., 17, La Grande 18, Pendleton 19, The Dalles 20, Kelso, Wash., 21.

SINS OF THE FATHER (George H. Brennan, mgr.): Natchitoches, La., 11, Donaldsonville 12, Morgan City 13, New Iberia 14, La Fayette 15, Houston, Tex., 20, 21.

SIS PERKINS (C. Jay Smith, mgr.): Jamestown, O., 11, Sabina 12, Vanceburg, Ky., 13, Portsmouth, O., 14, Cynthiana, Ky., 16, Georgetown 17, Nicholasville 18, Winchester 19, Ashland 20, Huntington, W. Va., 21.

SKINNER, OTIS (Charles Frohman, mgr.): Pittsburgh, Pa., 9-15.

SPENDTHRIFT (Frederic Thompson, mgr.): Washington, D. C., 9-14, Boston, Mass., 16-21.

SQUAW MAN (Willis Amusement Co., mgrs.): Cynthiana, Ky., 11, Richmond 12, Danville 13, Bowling Green 14, Columbia, Tenn., 16, Clarksville 17, Hemboldt 18, Jackson 19.

STARR, FRANCES (David Belasco, mgr.): Nashville, Tenn., 10, 11, Memphis 12-14, New Orleans, La., 16-21.

THIEF (Eastern: Geo. A. Sullivan, mgr.): Utica, N. Y., 11, Boonville 12, St. Johnsville 13, Amsterdam 14, Hamilton 16, Canenovia 17, New Berlin 18, Oneonta 19, Norwich 20, Cortland 21.

THIS WOMAN AND THIS MAN (Forrest and Sheffield, mgrs.): Jamestown, N. D., 11, Billings 13, Bozeman, Mont., 14, Butte 15, Great Falls 16, Helena 17, Missoula 18, Spokane, Wash., 19, Walla Walla 20, North Yakima 21.

THREE WEEKS (M. M. Dubinsky, mgr.): Ft. Worth, Tex., 10, 11, Waco 12, San Antonio 14, 15.

THREE WEEKS: Chicago, Ill., 9-14.

TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Santa Barbara, Cal., 11, Bakersfield 12, Hanford 13, Fresno 14, San Francisco 16-21.

UNCLE DAN'L (H. T. Glick, mgr.): Tremont, Pa., 11, Kutztown 12, East Greenville 13, Pottstown 14.

UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): Evansville, Ind., 12-14, Vincennes 16, Frankfort 17, Wabash 18, Ft. Wayne 19, Springfield, O., 20, E. Liverpool 21.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Joliet, Ill., 11, La Salle 12, Ottawa 13, Aurora 14.

UNCLE TOM'S CABIN (Western: Al. W. Martin's): New Britain, Conn., 11, Fall River, Mass., 12.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Selma, Ala., 11.

WALSH, BLANCHE (A. H. Woods, mgr.): Kansas City, Mo., 8-11, Des Moines, Ia., 12, 13, 14, Ottumwa 16, Ft. Madison 17, Davenport 18, Moline, Ill., 19, Dubuque, Ia., 20, La Crosse, Wis., 21.

WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., 2-14.

WARNER, H. B. (Liebler and Co., mgrs.): Pittsburgh, Pa., 9-14.

'WAY DOWN EAST (Wm. A. Brady, mgr.): Brooklyn, N. Y., 9-14.

WE CAN'T BE AS BAD AS ALL THAT (Liebler and Co., mgrs.): New York city Dec. 30—indefinite.

WHITE SQUAW (Louis F. Werba, mgr.): Martinsburg, W. Va., 11.

WILDFIRE (Harry Doel Parker, mgr.): Rochester, N. Y., 9-11.

WILSON, FRANCIS (Charles Frohman, mgr.): Cleveland, O., 9-14.

WISE, THOMAS A. (William A. Brady, mgr.): Cleveland, O., 9-14, Hamilton 15, Detroit, Mich., 16-18.

WOLF (Stair and Havlin, mgrs.): Youngstown, O., 9-11, Akron 12-14, Wheeling, W. Va., 16-18, Dayton, O., 19-21.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 20—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ARVINE-BENTON (Geo. R. Benton, mgr.): Indianapolis, Ind., Sept. 5—indefinite.

AUDITORIUM (Geo. L. Laske, mgr.): Kansas City, Mo., Nov. 6—indefinite.

BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.

BAKER (George L. Baker, mgr.): Seattle, Wash.—indefinite.

BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU: Pawtucket, R. I., Aug. 8—indefinite.

BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BITTNER, BILL: Tulsa, Okla., Oct. 24—indefinite.

BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.

BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., Dec. 18—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

BURTON: Louisville, Ky.—indefinite.

COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.

CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 14—indefinite.

COURT PLAYERS: Brooklyn, N. Y., Dec. 5—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.

DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.

D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.

EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.

FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.

FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.

FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.

GAGNON-POLLOCK: Houston, Tex., Dec. 25—indefinite.

GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.

GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.

GARITY, HARRY: Los Angeles, Cal.—indefinite.

GERMAN: Cincinnati, O., Oct. 2—indefinite.

GERMAN: Milwaukee, Wis., Sept. 25—indefinite.

GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.

GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.

GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.

GIRTON: San Francisco, Cal.—indefinite.

GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.

GRAY, MARIE: Henderson, Ky., Dec. 12—indefinite.

HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Key West, Fla., Oct. 22—indefinite.

HATHAWAY'S (Thompson and Woods, mgrs.): Brockton, Mass., Dec. 26—indefinite.

HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.

IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.

IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.

INDIANA: South Bend, Ind., Sept. 4—indefinite.

KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.

KEOGH, JOHN F.: Grand Junction, Colo., Nov. 28—indefinite.

KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 5—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.

LORCH, THEODORE: Oklahoma City, Okla.—indefinite.

LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.

LYRIC: Lincoln, Neb., Aug. 29—indefinite.

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1578 BROADWAY—710 SEVENTH AVENUE, NEW YORK

LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC PLAYERS: Riverside, Cal., Sept. 26—indefinite.
MAJESTIC THEATRE (C. P. Farrington, mgr.): Schenectady, N. Y., Nov. 12—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
MOREY (Le Comte and Flescher's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NELSON, MARIE (Rodney Ranous, mgr.): Chicago, Ill., Sept. 5—indefinite.
NEW CRITERION (Kilint and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NEW THEATRE (Frank Knower, mgr.): Corning, N. Y., Sept. 12—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kas., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PASSAIC: Passaic, N. J.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PEOPLE'S (Wm. W. Trousdale, mgr.): Cedar Rapids, Ia.—indefinite.
PERUCHI-GYPSENE (C. D. Peruchi, mgr.): Tampa, Fla.—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
PRICE-NICKERSON: Independence, Kan., Oct. 10—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
PRINGLE, DELLA: Boise City, Ida., Aug. 22—indefinite.
ROBYNS-DORNER (A. C. Dorner, mgr.): Elmira, N. Y., Oct. 2—indefinite.
RODD'S PLAYERS (L. J. Rodriques, mgr.): Dayton, O., Aug. 12—indefinite.
SCHULTZ (Haab and Keller, mgrs.): Zanesville, O., Oct. 31—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
TREMONT: New York city—indefinite.
TROUSDALE, BOYD B.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WOLFE'S (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES

BOYER, NANCY: Williamsport, Pa., 9-14.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Del Monte, Cal., 1-13; Santa Barbara 15-28.
BURGESS: Bluffs, Ill., 6-11; Chapin 12-14.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Dunkirk, N. Y., 9-14; Lockport 16-21.
DE LACY, LEIGH (Monte Thompson, mgr.): New London, Conn., 9-14; Troy, N. Y., 16-21.
DOUGHERTY (Jim Dougherty, mgr.): Bowdle, S. D., 11; Shelby 12, Melntosh 13-15, Lemmon 16-21.
GORDON, GLADYS (Joseph H. Benner, mgr.): Lafayette, Ind., 9-14.
GRAVES, HELEN (K. Appell, mgr.): Oneonta, N. Y., 9-14; Middletown 16-21.
HALL, DON C. (Don C. Hall, mgr.): Creston, Ill., 9-14; Sycamore 16-21.
HICKMAN-BESSEY (Jas. D. Proudlove, mgr.): Racine, Wis., 9-14; Waukegan, Ill., 16-21.
HILLMAN'S (F. P. Hillman, mgr.): Clay Center, Kan., 9-11; Holton 12-14; Sabetha 16-18; Summerfield 19-21.
HILLMAN'S IDEALS (Lucy M. Hayes, mgr.): Alton, Kan., 9-11; Downs 12-14.
HYDE'S THEATRE PARTY: Jackson, Mich., 9-14.
KELLEY, SHERMAN: Neenah, Wis., 9-14.
KING AND LYNN: Rutland, Vt., 9-14.
KIRK, GLADYS (J. E. Balfour, mgr.): Clinton, Mass., 9-14.
LA PORTE, MAE (Joe McEnroe, mgr.): Anderson, Ind., 9-21.
LOCKES, THE: Goodland, Kan., 9-11; Norton 12-14.
LONG (Frank E. Long, mgr.): Sheboygan, Wis., 9-14.
LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Cynthiana, Ky., 9-14.
MOCK SAD ALLI: Waupaca, Wis., 9-14.
MOREY (Le Comte and Flescher's): Des Moines, Ia.—indefinite.
PICKERTS, FOUR (Willis Pickert, mgr.): Gainesville, Fla., 9-11; Ocala 12-14; Daytona 16-18.
SPENCE THEATRE (Harry Sohns, mgr.): Goodland, Kan., 9-11; Norton 12-14; Oberlin 16-18; Smith Center 19-21.
TAYLOR (H. W. Taylor, prop.): Salem, Mass., 9-14; Haverhill 16-21.
TAYLOR, ALBERT: Smithville, Tex., 11, 12; San Marcos 13, 14.
WARREN, EDITH: Sherbrooke, Can., 9-14; Littleton, N. H., 16-21.
WOODS SISTERS: Humble, Tex., 9-11; Bellville 12-14; Brenham 16-18; Wharton 19-21.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Omaha, Neb., 11-14; Kansas City, Mo., 15-18; Des Moines, Ia., 19-22.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—indefinite.
ARCADIANS (Charles Frohman, mgr.): Memphis, Tenn., 10, 11.
ARMSTRONG COMEDY (Edwin Armstrong, mgr.): Seattle, Wash., Dec. 12—indefinite.
BAILEY AND AUSTIN (Messrs. Shubert, mgrs.): Milwaukee, Wis., 8-14.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city 9-14.
BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): St. Paul, Minn., 8-14.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Joseph M. Gaites, mgr.): St. Paul, Minn., 8-14.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Charlotte, N. C., 11; Concord 12; Salisbury 13; Greensboro 14; Durham 16; Raleigh 17; Wilson 18; Rocky Mount 19; Goldsboro 20; Wilmington 21.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Boston, Mass., 9-28.
CAMERON, GRACE (C. H. Kerr, mgr.): Vancouver, B. C., 10, 11; New Westminster 12; Bellingham, Wash., 13; Olympia 14; Vancouver 15; Albany, Ore., 16; Medford 17; Redding, Cal., 18; Red Bluff 19; Chico 21.
CANDY GIRL (Garfield Amusement Co., Inc., mgrs.): Spencer, Ia., 11; Cherokee 12; La Mars 13; Rock Rapids 14; Larchwood 15; Laverne, Minn., 17; Sioux Falls, S. D., 18; Salem 19; Plankinton 20; Kimball 21.
CARLE, RICHARD (Frazee and Lederer, props.): Charleston, W. Va., 11; Lynchburg, Va., 12; Richmond 13, 14; Norfolk 16, 17; Trenton, N. J., 18; Atlantic City 19; Altoona, Pa., 20; Johnstown 21.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): London, Ont., 11; St. Thomas 12; Brantford 13; Hamilton 14; Warsaw, N. Y., 16; Fredonia 17; Jamestown 18; Erie, Pa., 19; Ashtabula, O., 20; Lorain 21.
CHICAGO GRAND OPERA (Andreas Dippel, mgr.): St. Paul, Minn., 12-14.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): St. Louis, Mo., 8-21.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Seattle, Wash., 9-14.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Philadelphia, Pa., 26-Jan. 14; Washington, D. C., 16-21.
COW AND THE MOON (Chas. A. Sellon, mgr.): Demopolis, Ala., 11; Meridian, Miss., 12; Yazoo 13; Jackson 14; New Orleans, La., 16-21; Bates House 22.
DANIELS, FRANK (C. B. Dillingham, mgr.): Philadelphia, Pa., 26-Jan. 21.
DILL, MAX M.: San Francisco, Cal., Oct. 24-Feb. 4.
DOLLAR PRINCESS (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 19-Jan. 14; Boston, Mass., 16-28.
DOLLAR PRINCESS (Charles Frohman, mgr.): San Francisco, Cal., 26-Jan. 14.
DRESSLER, MARIE (Lew Fields, mgr.): Montreal, P. Q., 9-14.
ELTINGE, JULIAN (A. H. Woods, mgr.): Cincinnati, O., 9-14.
FLORENCE, MAY, MUSICAL COMEDY: Salt Lake City, U., Oct. 15—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., 9-21.
FRENCH OPERA (Julius Layolle, mgr.): New Orleans, La., Nov. 22—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Philadelphia, Pa., 26-Jan. 28.
GLASER, LULU (Messrs. Shubert, mgrs.): New York city Nov. 28-Jan. 14.
HAPPY HOOLIGAN (Gus Hill, mgr.): Columbus, O., 9-14; Knoxville, Tenn., 15-21.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Milwaukee, Wis., 8-14.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Seattle, Wash., 8-14; Tacoma 15, 16; Victoria, B. C., 17; Nanaimo 18; Westminster 19; Vancouver 20, 21; Everett, Wash., 22.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Kansas City, Mo., 8-14; St. Louis 15-21; Alton, Ill., 22.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
IRVING PLACE OPERA: Baltimore, Md., 9-14.
ISLE OF SPICE (F. A. Wade, mgr.): Denver, Colo., 8-14.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.
JOLLY BACHELORS (Lew Fields, mgr.): Chicago, Ill., 8-21.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Crowley, Tex., 11; La Fave 12; La., 13; New Iberia 13; Alexandria 14; Shreveport 15; Marshall, Tex., 16; Texarkana 17; Hot Springs, Ark., 18; Pine Bluff 19; Little Rock 20; Helena 21.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Oliver, Can., 11; Melville 12.
KATIE DID (Jos. M. Gaites, mgr.): Providence, R. I., 9-14.
KATZE AND PHELAN COMEDY (E. V. Phelan, mgr.): Pittsfield, Mass., 9-14; Northampton 16-21.
LITTLE DAMOZEL (Henry W. Savage, mgr.): Chicago, Ill., Dec. 25—indefinite.
McCOY, BESSIE (C. B. Dillingham, mgr.): Boston, Mass., Dec. 26-Jan. 14.
MACDONALD, CHRISTY (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Peoria, Ill., 8-11; Bloomington 12; Springfield 13, 14; Chicago 15-21.
MACK, OLLIE (Sam Blair, mgr.): San Bernardino, Cal., 12; Redlands 13; Riverside 14.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30—indefinite.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Louisville, Ky., 9-11; Indianapolis, Ind., 12-14; Ft. Wayne 15; Toledo, O., 16, 17; Dayton 18; Columbus 19-21.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, props.): Roanoke, Va., 11; Staunton 12; Charleston, W. Va., 13, 14; Lexington, Ky., 16; Knoxville, Tenn., 17; Chattanooga 18; Nashville 19-21.
MADAME TROUBADOUR (Messrs. Shubert, mgrs.): Indianapolis, Ind., 9-11; Columbus, O., 12-14.
MANHATTAN OPERA: Macon, Ga., 9-11; Newnan 12; Cartersville 13, 14.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): New Orleans, La., 8-14; Lake Charles 15; Beaumont, Tex., 16; Galveston 17; Houston 18, 19; San Antonio 20, 21.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Greenville, N. C., 11; Columbia, S. C., 12; Charleston 13, 14; Savannah, Ga., 16, 17; St. Augustine, Fla., 18; Jacksonville 19, 20; Macon, Ga., 21.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MISS NOBODY FROM STARLAND (Wm. A. Singer, mgr.): Toledo, O., 8-11; Jackson, Mich., 12-14.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Washington, D. C., 9-14; Philadelphia, Pa., 16-28.
MONTREAL GRAND OPERA (Agide Jacchia, conductor): Rochester, N. Y., 10-14.
MOORE, VICTOR (Frazee and Lederer, mgrs.): Chicago, Ill., Jan. 8—indefinite.
MY CINDERELLA GIRL (C. J. Delamater, mgr.): Vicksburg, Miss., 11; Yazoo City 12; Jackson 13; Clarksville, Ark., 14; Helena 16; Jonesboro 17; Memphis, Tenn., 18.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Robinson, Ill., 11; Bloomington, Ind., 12; Washington 13; Vincennes 14; Evansville 15; Henderson, Ky., 16; Owensboro 17; Seymour, Ind., 18; Columbus 19; Connersville 20; Richmond 21; Hamilton, O., 22.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Bratton Co., props.): Philadelphia, Pa., 9-14; Mahanoy City 16; Sunbury 17; Williamsport 18; Altoona 19; Johnstown 20; Rochester 21.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Bratton Co., props.): Norfolk, Neb., 11; Sioux City, Ia., 12; Yankton, S. D., 13; Mitchell 14; Sioux Falls 15; Sioux City, Ia., 16; Plattsmouth, Neb., 17; Nebraska City 18; Leavenworth, Kan., 19; Topeka 20, 21.
NEW YORK HIPPODROME SHOW: Omaha, Neb., 9-14; St. Paul, Minn., 15-21.
POWELL AND COHAN'S COMEDY (Central): Marion, Ind., Nov. 21—indefinite.
POWELL AND COHAN'S COMEDY (Eastern: Powell and Portello, mgrs.): Mt. Carmel, Ill., 9-14; Evansville, Ind., 15-17; Mount Vernon 18-21.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Chicago, Ill., 8-21; Joliet 22.
RING, BLANCHE (Lew Fields, mgr.): Troy, N. Y., 12.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Columbus, O., 13, 14.
SCHOOL DAYS (Stair and Havlin, mgrs.): Kansas City, Mo., 8-14; Omaha, Neb., 15-21.
SHEEHAN, JOSEPH F.: Providence, R. I., 9-11.
SHERMAN'S COMEDY (E. A. Wolf, mgr.): Edmonton, Can., 9-Feb. 22.
SIDNEY, GEORGE (E. D. Stair, mgr.): Clarksburg, W. Va., 11; Fairmont 12; Morgantown 13; Uniontown, Pa., 14; Connellsville 16; Latrobe 17; Greensburg 18; McKeesport 19; E. Liverpool, O., 20; Steubenville 21.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Middletown, O., 11; Connersville, Ind., 12; Shelbyville 13; Columbus 14; Louisville, Ky., 15-21.
SMART SET (Southern: Barton and Wiswell, mgrs.): Bradentown, Fla., 11; St. Petersburg 12; Tampa 13; Bartow 14; Orlando 16; Titusville 17; New Smyrna 18; Daytona 19; St. Augustine 20; Palatka 21.
SOUL KISS (Mittenthal Bros., mgrs.): Franklin, N. H., 11; Dover 12; Portsmouth 13; Portland, Me., 14; Rockland 16; Gardiner 17; Augusta 18; Lewiston 19; Biddeford 20; Gloucester, Mass., 21.
SOUL KISS (Western: Mittenthal Bros., mgrs.): Ft. Wayne, Ind., 12; Huntington 13; South Bend 14; Chicago, Ill., 16-21.
SUNNY SOUTH (J. C. Rockwell, mgr.): Columbus, Wis., 11; Portage 12; Fox Lake 13; Waupun 14; Kaukauna 15; Red Granite 16; Berlin 17; Omro 18; Plymouth 19; Chilton 20; Manitowoc 21; Sheboygan 22.
SUPERBA (Edwin Warner, mgr.): Akron, O., 9-11; Youngstown 12-14; Baltimore, Md., 16-21.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.
SWEET SIXTEEN COMEDY (John S. Wills, mgr.): Zanesville, O., 9-11.
TEAL RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Globe, Ariz., indefinite.
TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Keene, N. H., 11; Claremont 12; Randolph 13; Burlington, Vt., 14.
TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): Woodland, Cal., 11; Napa 12; Vallejo 13; San Mateo 14; San Francisco 15-21.
TWO AMERICANS ABROAD (Eastern: Robt. H. Harris, mgr.): Vandergrift, Pa., 11; Irwin 12; Somerset 13; Smithton 14; Washington 16; Waynesburg 17; Cannonsburg 18; Beaver Falls 19; Lisbon, O., 20; E. Liverpool 21.
UP AND DOWN BROADWAY (Messrs. Shubert, mgrs.): St. Paul, Minn., 15-21.
VAN STUDDIFORD, GRACE: New York city Jan. 17—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Richmond, Va., 9-14; Norfolk 16-21.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Buffalo, N. Y., 12-14.
WIDOW PERKINS (P. J. Gruber, mgr.): Webster, N. D., 11; Fergus Falls, Minn., 12; Barnesville 13; Alexandria 14; Melrose 15; Little Falls 16; Detroit 17; Perham 18; Wadena 19; Staples 20; Royalton 21; St. Cloud 22.
WINNING MISS (Boyle Woolfolk, mgr.): Omaha, Neb., 8-14.
WIZARD OF WISELAND (Harry Scott, mgr.): Pana, Ill., 11; Centralia 12; Litchfield 13; Edwardsville 14; Collinsville 15; Effingham 16; Robinson 17; Paris 18; Brazil, Ind., 19; Linton 20; Bedford 21; West Baden 22.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Hancock, Mich., 11; Escanaba 12; Marquette 13; Sault Ste. Marie 14.

MINSTRELS.

ALABAMA: Pontiac, Ill., 11; Fairbury 12; Hoopeston 13; Danville 14.
COBURN'S: Sanford, Fla., 11; Daytona 12, 13; St. Augustine 14, 15.
DE RUE BROS.: Oxford, Pa., 11; Christiana 12; West Chester 13; Downingtown 14.
DOCKSTADER, LEW (Messrs. Shubert, mgrs.): Northampton, Mass., 11; Danbury, Conn., 12; Waterbury 13; Pittsfield, Mass., 17; Kingston, N. Y., 19; Dover, N. J., 20; Chester, Pa., 21.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Harrisburg, Pa., 11; Reading 12; Norristown 13; Trenton, N. J., 14; Wilmington, Del., 16; Plainfield, N. J., 17, 18; Allentown, Pa., 19; Sunbury 20; Shamokin 21.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Buffalo, N. Y., 9-14; Rochester 16-21.
AMERICANS (Teddy Symonds, mgr.): Philadelphia, Pa., 9-14; Brooklyn, N. Y., 16-28.
BEAUTY TRUST (H. W. Thompson, mgr.): Boston, Mass., 9-14; Albany, N. Y., 16-18; Schenectady 19-21.
BEHMAN SHOW (Jack Singer, mgr.): New York city 9-14; Philadelphia, Pa., 16-21.
BIG BANNER (Frank Livingston, mgr.): Schenectady, N. Y., 9-11; Albany 12-14; Boston, Mass., 16-21.
BIG REVIEW (Henry P. Dixon, mgr.): Jersey City, N. J., 9-11; Paterson 12-14; Wilkes-Barre, Pa., 16-18; Scranton 19-21.
BOHEMIANS (Al. Lubin, mgr.): Chicago, Ill., 8-14; Detroit, Mich., 15-21.
BON TON: New York city 26-Jan. 14; Providence, R. I., 16-21.
BOWERY (E. Dick Rider, mgr.): New York city 2-21.
BRIGADIERS (Louis Stark, mgr.): Baltimore, Md., 9-14; Allentown, Pa., 16; Reading 17; Harrisburg 18; Altoona 19; Johnstown 20.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Philadelphia, Pa., 9-14; Washington, D. C., 16-21.
CENTURY GIRLS (Jack Faust, mgr.): Minneapolis, Minn., 8-14; St. Paul 15-21.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Buffalo, N. Y., 9-14; Toronto, Ont., 16-21.
COLLEGE GIRLS (Max Spiegel, mgr.): Brooklyn, N. Y., 9-14; Newark, N. J., 16-21.
COLUMBIA (Frank Logan, mgr.): Newark, N. J., 9-14; Hoboken 16-21.
COZY CORNER GIRLS (Sam Robinson, mgr.): Detroit, Mich., 8-14; Buffalo, N. Y., 16-21.
CRACKERJACKS (Harry Leon, mgr.): Providence, R. I., 9-14; Boston, Mass., 16-21.
DAINTY DUCHESS: Hoboken, N. J., 9-14; New York city 16-Feb. 4.
DREAMLAND (Issy Grodz, mgr.): Washington, D. C., 9-14; Baltimore, Md., 16-21.
DUCKLINGS (Frank Calder, mgr.): New York city 2-14; Newark, N. J., 16-21.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): New York city 9-14; Philadelphia, Pa., 16-21.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Pittsburgh, Pa., 9-14; Cleveland, O., 16-21.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Paterson, N. J., 9-11; Jersey City 12-14; Scranton, Pa., 16-18; Wilkes-Barre 19-21.
GINGER GIRLS (Lou Hurtig, mgr.): Philadelphia, Pa., 9-14; Baltimore, Md., 16-21.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Chicago, Ill., 8-14; Milwaukee, Wis., 15-21.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Cincinnati, O., 8-14; Louisville, Ky., 16-21.
GOLDEN CROOK (James Fulton, mgr.): Albany, N. Y., 9-11; Schenectady 12-14; Brooklyn 16-21.
HASTINGS' BIG SHOW: Louisville, Ky., 8-14; St. Louis, Mo., 15-21.
IMPERIALS (Sam Williams, mgr.): Cincinnati, O., 9-14; Chicago, Ill., 15-21.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Washington, D. C., 9-14; Pittsburgh, Pa., 16-21.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Boston, Mass., 2-14; Jersey City, N. J., 16-18; Paterson 19-21.
JERSEY LILIES (James Cooper, mgr.): Chicago, Ill., 8-14; Detroit, Mich., 15-21.
JOLLY GIRLS (E. E. Patton, mgr.): St. Paul, Minn., 8-14; Omaha, Neb., 15-18; St. Joseph, Mo., 19-21.
KENTUCKY BELLES (C. E. Foreman, mgr.): Toronto, Ont., 9-14; Montreal, P. Q., 16-21.
KNICKERBOCKERS (Louis Robie, mgr.): Toronto, Ont., 8-14; Buffalo, N. Y., 16-21.
LADY BUCCANEERS (M. Strouse, mgr.): Kansas City, Mo., 8-14; St. Louis 15-21; East St. Louis, Ill., 22.
LOVE MAKERS (Sam Howe, mgr.): Milwaukee, Wis., 8-14; Chicago, Ill., 15-21.
MAJESTICS (Fred Irwin, mgr.): Baltimore, Md., 9-14; Washington, D. C., 16-21.
MARATHON GIRLS (Phil Sheridan, mgr.): Kansas City, Mo., 8-14; Omaha, Neb., 15-21.
MERRY MAIDENS (Edward Shafer, mgr.): Cleveland, O., 9-14; Chicago, Ill., 15-21.
MERRY WHIRL (Louis Epstein, mgr.): Scranton, Pa., 9-11; Wilkes-Barre 12-14; Philadelphia 16-21.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Boston, Mass., 9-14; New York city 16-21.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Montreal, P. Q., 9-14; Boston, Mass., 16-28.
MOULIN ROUGE (Maurice Jacobs, mgr.): Brooklyn, N. Y., 9-21.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Cincinnati, O., 9-14; Kansas City 16-21.
PASSING PARADE (Clarence Burdick, mgr.): Boston, Mass., 9-21.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Louisville, Ky., 8-14; Cincinnati, O., 15-21.
PENNANT WINNERS (Bob Miles, mgr.): New York city 9-14; Paterson, N. J., 16-18; Jersey City 19-21.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Brooklyn, N. Y., 9-14; New York city 16-21.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Cleveland, O., 9-14; Toledo 16-21.
RECTOR GIRLS (Morris Weinstock, mgr.): Omaha, Neb., 8-11; St. Joseph, Mo., 12-14; Kansas City 16-21.
RENTZ-SANTLEY (J. E. Barry, mgr.): Chicago, Ill., 8-14; Cincinnati, O., 15-21.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Minneapolis, Minn., 8-14; Milwaukee, Wis., 15-21.
ROLLICKERS (Alex. Gorman, mgr.): Harrisburg, Pa., 11; Altoona 12; Johnstown 13; Pittsburgh, 16-21.
ROSE SYDELL'S (W. S. Campbell, mgr.): Philadelphia, Pa., 9-14; Brooklyn, N. Y., 16-21.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Rochester, N. Y., 9-14; Schenectady 16-18; Albany 19-21.
SAM T. JACK'S (Geo. T. Smith, mgr.): St. Louis, Mo., 8-14; East St. Louis, Ill., 15; Indianapolis, Ind., 16-21.
SERENADERS (Geo. Armstrong, mgr.): Toledo, O., 8-14; Chicago, Ill., 15-21.
STAR AND GARTER (Frank Wiseburg, mgr.): Omaha, Neb., 9-14; Minneapolis, Minn., 15-21.
STAR SHOW GIRLS (John T. Baker, mgr.): Wilkes-Barre, Pa., 9-11; Scranton 12-14.
TIGER LILIES (Wm. Drew, mgr.): Milwaukee, Wis., 8-14; Minneapolis, Minn., 15-21.
TROCADEROS (Chas. H. Waldron, mgr.): Detroit, Mich., 8-14; Toronto, Ont., 16-21.
VANITY FAIR (Gus Hill, mgr.): New York city 9-28.
WASHINGTON SOCIETY GIRLS (Lon Watson, mgr.): Indianapolis, Ind., 9-14; Louisville, Ky., 15-21.
WATSON'S (W. E. Watson, mgr.): Pittsburgh, Pa., 9-14; Cleveland, O., 15-21.
WISE GUY (Edmund Hayes, mgr.): New York city 9-21.
WORLD OF PLEASURE (Gordon and North, mgrs.): Brooklyn, N. Y., 16-28.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Newark, N. J., 9-14; New York city 16-21.

BANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): Baltimore, Md., 9-14.
BOSTON SYMPHONY (Max Fiedler, conductor): Baltimore, Md., 11.
NATELLO (Col. Leslie, mgr.): Jacksonville, Fla.—indefinite.
NEW YORK SYMPHONY (Walter Damrosch, conductor): New York city 11.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

MISCELLANEOUS.

LITCHFIELD, NEIL: Sanford, N. C., 11; Biscoe 12; Smithfield 13; Newbern 14; Farmville 17; Washington 18; Belhaven 19; Edenton 20; Elizabeth City 21.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Middletown, N. Y., 16; Cornwall 17; Newburgh 18; Catskill 19; Granville 20; Bennington, Vt., 21.
NEWMAN, HYPNOTISTS: Sacramento, Cal., 8-11.
NIGRO AND LOOS CARNIVAL (J. G. Loos, mgr.): Opelousas, La., 9-15; La Fayette 16-22.
NORDICA, LILLIAN: New York city 11; Washington, D. C., 16.
PAVLOWA, ANNA, AND MIKAEL MORDKIN: Springfield, Mass., 12.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Lisbon, Portugal—indefinite.
ST. DENIS, RUTH (Henry B. Harris, mgr.): Baltimore, Md., 9-14.
SCHUMANN-HEINK, MME.: Rochester, N. Y., 12; Buffalo, 13.
TERRY, ELLEN: Kansas City, Mo., 13; New York city 15.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The Bioscope, a London trade paper devoted to motion pictures, announces criticisms of picture theatres. The idea is excellent, of course, but *The Bioscope* would be doing more for the betterment of motion pictures in Great Britain by inaugurating expert criticism of the films themselves, such as THE MIRROR has introduced so successfully in America. There are many who believe that press criticism of picture productions in this country has done more for American advancement than any other single influence. American films are now in greatest demand the world over, while English subjects are scarcely ever heard of outside of their own country. Nor is it strange that they are not extensively exported, judging from the few examples we see in America, which, it may be assumed, are the best the English producers have to offer. The idea that the English are not capable of producing as good motion pictures as any other nationality is, of course, preposterous. The opportunity to encourage improvement and discourage the worthless is waiting for some English journal to seize upon it, and the sooner this is done the sooner will English films command respect.

* * * *

Reference above is had to motion pictures of the dramatic class. In picturing important public events the English are in advance of, or at least on a par with, the film makers of any other country. In America this branch of the business is much neglected, for which there are several reasons arising from peculiar conditions. The systematic organization of film production and distribution in America appears to militate against the issuing of special topical subjects. Each manufacturer has his schedule of releases arranged long ahead and important events that would be interesting in pictures often come unexpectedly, so that it would upset the programme to issue them as a regular release. Even where events are known in advance, such as a Presidential inauguration, there can be no certainty that weather conditions or other obstacles will not make the film an impossibility, or delay it. This could only be known at the last moment, too late to change the release schedule, if the film had been announced as a regular release. For these reasons pictures of events of national or international interest are here confined to special releases and it happens that the demands of the rental exchanges for these extra issues are not encouraging.

* * * *

It is not the opinion of The Spectator, however, that the future of the film business depends to any important extent on the development of the class of pictures known as topical. Nor will the educational film of any kind ever become a determining factor in the success of the film business from its amusement side. Instructive films of various sorts may very well find a place in the programme of the motion picture theatres, but it must be a subordinate place and only warranted to the extent that it may add variety to the bill. Really effective improvement must lie in the direction of greater art—better stories, more gracefully arranged, acted, and pictured. Along this line, or along these lines, for there are many of them, are unlimited opportunities for the development of motion picture fiction, and those producing companies that see and seize upon their opportunities with intelligence will be the companies that will survive the longest. They are the ones, in short, who must be depended upon to keep alive the public interest in the films.

EDWARD PHILLIPS,

Prominent Member of the Vitagraph Stock

Edward Phillips has appeared with credit and distinction in so many successes that only a few of the companies with which he has been associated can be mentioned: Madame Rhea, Robert Mantell, Tom W. Keene, Raymond Hitchcock, five years with Henry W. Savage, and made a most pronounced hit as the original Wind Mill Agent in The County Chairman.

In his present position with the Vitagraph Company he has attracted the attention of motion picture admirers by his many portrayals of emotional characters and the leading roles in Convict 796, Life for a Life, and recently Francesca in Francesca da Rimini. Mr. Phillips has not only made a name for himself as a player but as a director as well.

There is no place nor legitimate excuse for many of the films of present-day production, and if they constituted the rule, unrelieved by productions of a better sort, the picture business would indeed be on its last legs. Happily they do not. The mass is leavened by a respectable supply of meritorious subjects, but this fact need not prevent us from wishing that the leaven bore a greater proportion to the mass than it does. We well-wishers for the future of motion pictures would all like to see the trash picture reduced to a minimum. We would like to see it go the way of the dime novel and the discarded stage melodrama, where it belongs. And that is the direction it is headed in, as sure as fate.

* * * *

There has been a flood of worthless films of late—pictures without idea, theme, message, or even novelty of plot, badly put together, untruthful in incident and surroundings, hackneyed in expedients and indifferently acted. The acting, however, has been the one redeeming feature of many of them, for while it has been, as stated, generally indifferent, it has not been the picture acting of the old days, when the actor "acted" and played constantly to the camera. For the elimination of these faults and the encouragement of natural expression, the picture world will no doubt accord THE MIRROR, and possibly The Spectator, a considerable share of credit. Would that as great success and as prompt might result from the oft-repeated plea for more attention to theme and idea and greater art in framing and handling of the picture story.

* * * *

Every piece of picture fiction should have distinction of some sort. If the subject be poetical in theme it should be really good poetry in which scenic beauty, grace of acting, smoothness of construction and management, as well as sublimity of idea, all blend in charming harmony. If it be tragedy, drama, comedy, or farce, the action, acting, and the backgrounds should harmonize with the story in detail and as a whole. And above all there should be either a message to enforce or distinct novelty of plot or treatment to distinguish the story. The picture with a message, an idea, a theme, is wonderfully effective and makes a most lasting impression on the public, and when message or idea is joined with novelty in other respects we have still better results. Now, add to these qualities an impression of high poetical thought and genuinely artistic treatment, pictorially and otherwise, and we approach the ideal motion picture.

* * * *

Picture subjects that have the foundations of powerful stories are frequently weakened by poverty of expedient. For instance, did the reader ever note how prone the average picture story writer is to make use of the automobile accident? Whenver it becomes desirable in the story to get some character into the hospital or incapacitated for business, or whenever the hero is due to rescue some one, lo, the automobile! And the worst of it is the scenes are never realistic or truthful. One can never mistake them for the genuine. If they should look genuine they would be too shocking. So why not eliminate them and introduce new and better expedients? The dropped letter or note is another threadbare and usually inconsistent and unplausible expedient and the overheard conversation is another. These will suffice to illustrate what is meant by poverty of expedient. Attention of scenario writers, editors and directors to little points like these in the handling of their stories would help some. It would not be sufficient alone to give us the ideal motion picture longed for in the preceding paragraph, but no picture will ever be ideal that is not rich in expedient as well as in theme, message, and treatment.

THE SPECTATOR.

LETTERS TO "SPECTATOR."

Letters to The Spectator from readers of THE MIRROR appear to have become quite the popular thing. Here is another batch from among those received the past week. In writing for publication use only one side of the paper, make your letter short, and sign your name. If you do not wish the name to be published with the letter your wish will be respected, and initials or a *nom de plume* may be substituted, but in all cases the correct name and address of the writer should accompany each communication.

Broadway Stars Are Not in It.

NEW YORK CITY, Jan. 5, 1911.

To The Spectator:

SIR.—Accept for your Merit List the following: Tenderfoot's Triumph, Newlyweds, Unchanging Sea, To Save Her Soul, Armorer's Daughter, Moulder of Souls, When Sea and Shore Doth Meet, Resurrection, The Jilt, Twisted Trail, and All On Account of Milk. I do not know the names of the producers of the above pictures, but there seem to be the same people running through almost all of them, and to me they are the same as John Drew, Nat Goodwin, E. H. Sothern, Julia Marlowe, and all the Broadway stars.

Success to THE MIRROR. May it remain in the picture field. R. A. WEINSTEIN.

55 Barclay Street.

You are sure an enthusiast, Mr. Weinstein, and the actors and actresses whom you so much admire in the films are doubtless all you believe them to be. But does it ever occur to you to think how much of their individual success has been due to the direction they have received? Back where he is not seen in the picture, directing every movement, rehearsing, teaching, drilling, and showing the actor or actress what to do and what not to do, stands the director, the real brains of the production. And this is true of all successfully acted motion pictures—more so by far than in stage playing.—THE SPECTATOR.

A Little Free Advertising.

BUFFALO, N. Y., Dec. 29, 1910.

Motion Picture Editor:

Will you kindly inform me what the address of the publishers of the *Nickelodeon* is and the price per copy of same?

WALDO C. RICE.

216 Fidelity Building.

Always glad to accommodate, even to the extent of helping a competitor. The *Nickelodeon* is published by the Electricity Magazine Corporation, Monadnock Building, Chicago, Ill. It has been a ten-cent publication, issued twice a month, but comes out this month (January) as a weekly.—THE SPECTATOR.

Reviews of Licensed Films

Where the Wind Blows (Vitagraph, Dec. 31).—A number of old ideas are worked over in this tale of the sea, but it is exceedingly well done and affords an interesting entertainment. Hugh on leaving for his voyage gives his dog Jean to Nancy. On returning home Nancy learns that the bank where her father had his savings had failed. She dispatches Jean with a note to Hugh, who comes and suggests that the old captain return to the sea with him. The two men put to sea on the same ship, and there is a wreck. There is only room for one more when it comes to the old man's turn and Hugh's. Hugh gives way to his lover's father. He is later rescued from a raft, but on returning home he finds the house where Nancy lived abandoned. He returns to the ship that rescued him, where he finds Jean. The captain had bought him from a young girl. Thus Hugh traced his way back to Nancy, who has been obliged to sell Jean and dig clams in a most impossible place to find them, that her parents might not starve.

A Gambler of the West (Essanay, Dec. 31).—A very moral and life-like Western story is herein presented. It suffered somewhat, however, from not making evident the relationship of the characters. The lady seemed the wife until the last scene, when one wondered what would happen if the husband found the two kissing. The young man seemed the proprietor of the gambling dive; they tolerated his interference so amicably, but the acting was an example in moderation. It was a lack of titles or explanations in some way telling who was who that was the trouble. The father gambled away his revolver, his watch and then staked $500, giving his ranch as security. When the daughter came in, a young fellow present, who may have run the house, made the shark give back his gains. A few months later a large amount of money was made in a cattle deal. The sight of the money set the father off to the dive again. The young fellow sent him off about his business, and when the daughter came in, he agreed to hold up the father and get the money away from him. He did so and returned the money to the daughter. She gave her heart to him after he tore his deck of cards to pieces, and the father entering at that time, gave his consent and likewise promised to reform. The settings were faithful representations of things as they might be.

The Yaqui Girl (Pathe, Dec. 31).—This melodrama has enough thrills in it for anybody, and besides it is well acted and seems quite natural, at the same time giving some very pleasing Western backgrounds. Silver Love is enamored of Pedro, the handsome strolling player. She follows him to his home and leaves flowers, which watching from a distance she sees his lover destroy in his presence. A few days later she goes shooting, and is forced to climb the tree for the bird. Pedro, who has determined to rob the express, appears under the tree and presently holds up the carrier. He lingers long enough under the tree for the carrier at least to have given quite a warning, and then departs. Silver Love follows him, and ascertains where he hides his gains. At his home the sight of the other girl arouses her jealousy. She steals up behind her, and the girl shoots at her. Violence is shown Silver Love, and she declares she will tell the sheriff all. They pursue her, tie her to the back of a horse and send her out on the plains. The cowboys and sheriff get up with her and capture her with a lasso. They then seek Pedro, who is shot in the skirmish.

The Doctor's Secretary (Gaumont, Dec. 31).—The love of the Springtime and the love of the Autumn is rather pathetically contrasted in this story. The doctor's nephew is called away for three months on official business, and accordingly the older man is obliged to get a new secretary. He selects a young lady whom a friend has recommended. When the nephew returns at the end of the three months the uncle is desperately in love with the girl, but the nephew promptly takes her away from him and marries her. The story consists of the doctor's struggle with his love when he finds he is too old. His acting was so admirable at times that it seemed too bad that he should spoil it at other times by too much self-pity. Such as might make the thoughtless laugh and wonder why he was not more manly. The story was well mounted and finely told, but a trifle long drawn out.

The Two Paths (Biograph, Jan. 2).—This strong subject is a symbolism, contrasting the house of industry and the unreal palace of easy way. It would be hard to find a more conscientious preachment, and though it is a sermon in pictures, it shows that a sermon may be brought to earth in a vital and interesting way. Two sisters were seamstresses, one a woman of industry, the other of discontented mind. The former, though tempted, chose the honest lover; the latter went the easy way. She was cast off as time went on and having nothing more to give died alone and neglected. The other, who "layeth her hand to the spindle," took life as it is and shared the joys and sorrows of the world equally with her hard working husband. The contrasting types were admirably brought out in the acting, which was finely drawn in every case. The sister who fell was of an intellectual type of face rather than the shallow frivolous sort, and with this fact in view we are able to understand why she chose the downward path in the manner depicted in the story. It was not a weak girl being led away by foolish infatuation, but the girl of stronger mind at war with her condition of life. That she chose the wrong path is abundantly proven. The tempter was clearly made up to indicate the devil.

Art and the Legacy (Lubin, Jan. 2).—A neat little comedy of the higher order is herein presented with considerable spirit. Carl Mayfield and Alice Bennett are two artists with studios on the same floor. Neither of them meets with great success in selling pictures, but they persevere. Carl receives word that his father has a $5,000 position waiting for him when he is ready to give up this "artistic nonsense," but it does not move him. Alice receives a legacy of $300 from an aunt and decides to help her brother artist by buying some of his pictures. Accordingly she sets out for Fleecums, the art dealer, and pays the $300 for Carl's worst picture. Commission deducted he receives $100. He then buys one of Alice's pictures, for which she receives $50, commission deducted. This keeps up until the legacy dwindles down to $6.25. The deception is finally discovered by a wrong delivery of Fleecum's boy, and when a last call comes from the father, Carl wires back that he will be home with his wife. Both artists are convinced that the artistic nonsense doesn't pay for them. The first few scenes were not as illuminating as they might have been.

The Argonauts of '49 (Selig, Jan. 2).—Their mother dies and Ethel and her brother pass through a theatric grief at the end of which they decide to go to California and hunt for gold. She disguises as a boy. As they board the boat at Baltimore they are watched by sharks, who plot to get their money at the gambling table. This they do in a scene that was not very convincing. It was said that Ethel's sex was discovered in this scene, because she fainted, presumably, but there was no surprise in evidence. The gambler, when he saw the state of affairs, gave back the money he had won. Was this meant to indicate reformation or to show there was some good in him? Both, it is hoped, for he followed Ethel, now in woman's attire, to the Sierras with her brother, where the two located a mine, and her brother gave his consent for her marriage to the gambler. It lacked vigor and freshness, but was quite interesting after a fashion.

The Misplaced Petticoat (Pathe, Jan. 2).—To tip or not to tip is quite definitely decided by the gentleman of this story, which is a bright comedy of laughable situations, somewhat out of the ordinary. Durand did not believe in tipping, so when he left the hotel he left the bellboy in a very bad frame of mind, but the lady in the next room did believe in tipping and she left the maid in a very good frame of mind, but she also left much trouble in the form of a petticoat. The maid in going after her was met by the bellboy with Durand's suit case. He insisted on taking the petticoat and putting it in the case for a revenge on stinginess. It ended with Mrs. Durand at a lawyer's office. She wanted a divorce, but when the lawyer's wife entered, who was no other than the free tipper, she claimed her skirt, and forthwith the lawyer himself felt inclinations along the lines of his client. That things might be proven generally, both parties decided to go to the hotel. Here Durand learned his first lesson in tipping by bribing the bellboy to tell the truth, but even then it was not forthcoming till the maid entered and laid bare the deceit. Had Durand been more of a comedian the story would have had more snap. Otherwise it was finely done.

Artist's Pay Day (Gaumont, Jan. 3).—This is a very good comedy story, but one that the Gaumont company did once before. A burglar, in the act of securing his plunder, is interrupted by trades people demanding the payment of bills owing by the owner of the apartment. To get rid of them he pays the bills and later the hard-pressed owner returns to find that Providence or the devil has intervened in his behalf. Some variation is given to the story in this instance by making the burglar pose as the artist owner of the apartment and make love to a theatrical lady who had called to have her portrait painted and whom the crook proceeds to adroitly relieve of her jewelry and money. The acting, of the expert French school, is marked by too much play to the front.

Redeemed Criminal (Essanay, Jan. 3).—There are in this film a number of scenes that show some of the finer possibilities of motion picture drama, the bank scene and the third degree scene in particular. Exceptional attention to detail and realism mark the whole production. The acting is at all times excellent, except that the burglar faces front too much. As for the story, while it starts in well and works up to a novel and strong situation, it ends in a conventional manner, neither striking nor convincing. Two safe burglars are discovered at work. One escapes, while the other is arrested and gets twenty years, refusing, however, to expose his accomplice. The latter reforms and becomes a clergyman with a wealthy congregation. When the convict's time is up he steals a diamond necklace belonging to a member of the clergyman's congregation and appears before the preacher, asking for help to escape and to take charge of the stolen property. The clergyman complies, but secretly returns the necklace to the owner, doing it, however, by making up as a burglar, when an anonymous package sent by mail or express would have been more plausible. Then he prevails on the burglar to reform and we see the redeemed man with a ready made family living happily.

In the Days of Chivalry (Edison, Jan. 3).—The young duke rescues a fair maid, who has been taken prisoner by his father's men. He takes her before the father, telling him he prefers love to glory. This so enrages the sire that he orders the maid cast into prison. The son then declares that he will lead the men to battle, if on returning victorious he may have the maid. The father consents, but when the young duke does return a victor he refuses the young man his reward. On pressing his claim the duke is cast into a chamber cell. The maid makes her escape. The duke is then released and follows her. They are captured by pirates, and the maid brought before the King of Carthage, who proves to be her father. A marriage is suggested with a prince, but she thinks of the duke and, assuming the garb of a minstrel, she makes her way back to him, where he, reigning in his dead father's stead, is free to marry her. The picture gives an interesting portrayal of mediæval times, when men lived aloof in castles, and the mountings, except for the unreal sea, had all the appearance of being genuine.

All's Fair in Love and War (Vitagraph, Jan. 3).—Somehow it was not so easy to laugh with Mattie as one really wanted to. She seemed rather a spiteful little girl, and spite is not amusing at least in children. It was, however, well acted throughout, the scene at the cousin's being a delightful bit. Mattie attended a private school, where the underteacher picked on her. To be sure, there seemed to be some reason, but Mattie did not think so. Accordingly when the head teacher went away and the underteacher spanked her, she determined to be revenged. She went to her newly-married cousins, and there the cousins wrote two notes, one to the old bachelor who loved the teacher, one to the teacher. The letters made dates in separate places, so that when the two arrived they did not find each other. It rained, and both caught severe colds and froze their hearts at the same time. That was Mattie's revenge. It seemed to be played at a rather too slow tempo for a comedy, but the atmosphere of school life with its gum-chewers and whispers was truly and amusingly depicted.

The Bolted Door (Kalem, Jan. 4).—Here is good drama that it would be a pleasure to see more of, for it teaches something, at the same time telling a truly interesting human story. It is new in treatment if not in idea. There is much delicacy shown in its presentation and the young man and woman played with fine intelligence and feeling. Jack becomes engaged to Elsa, but the promise of better prospects take him to another part of the country. After six months Elsa, who is a manicurist, becomes tired of waiting and marries a wealthy customer. At the same time Jack receives her letter telling of her intention, he receives another informing him of the death of his sister and that her infant girl, Edith, has been left in his protection. He seeks solace in his new charge and does not even do the conventional thing of falling in love with the pretty nurse. Perhaps for stage reasons it would have been better had that lady been older. Four years afterwards he and Elsa, with her husband, meet in a hotel. Little Edith is restless and the nurse in seeking Jack stumbles on Elsa, who tries to comfort the child. She now sees with the child's arms around her what she has missed, and when Jack enters and in the joy of the moment she confesses her love, he bids her go and bolts the door after her.

Sleep, Gentle Sleep (Edison, Jan. 4).—Here is a really funny, well put together comedy, finely played and logically worked out. "Bumptious" is invited out to a smoker by the boys, but his newly wedded wife objects. The more she objects, the more determined he is to go, until at last she hits upon the idea of putting sleeping powder in his wine. She leaves the room to interview the wayward cook, and

Trade Mark. BIOGRAPH FILMS Trade Mark.

Released January 9, 1911

The Italian Barber

How Cupid Plays the Game of Hearts

A very amusing comedy-drama showing the impetuosity with which the Italian loves, and yet how easy it is for him to transfer his affections. Tony falls deeply in love with little Alice, the newsgirl. He can think of nothing else. He spends his entire time dreaming of her, until Florence, the sister to Alice, returns from the road after a season in vaudeville. Then a change takes place. He is as loony about Florence as he was about Alice. Poor Alice is driven to desperation, when she meets Bobby Mack, Florence's vaudeville partner, who fills the void in her heart made by Tony.

Approximate Length, 993 feet.

Released January 12, 1911

The Midnight Marauder

Mr. Blowhard is forever throwing bouquets at himself about his bravery. He isn't afraid of anything, man or beast. As a member of the "Gimlet Club," he would have been awarded medals, and on this particular evening he is boasting of his prowess to a party of friends. Later in the night he gets a chance to prove his mettle when a burglar visits his home. He proves it all right. Instead of "mettle" he is made of wax. A coward of the first water.

Approximate Length, 392 feet.

Help Wanted

A short comedy subject showing how the young spendthrift's plight was called by his uncle. He makes a desperate appeal for help, stating he is on the verge of starvation, and if he does not help him out by 8 o'clock that evening he will commit suicide. Uncle, however, discovers the hoax of his threat, and instead of giving him financial aid, gives him an envelope containing the "Help Wanted" column from the morning paper. A gentle hint to go to work. Approximate Length, 605 feet.

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he stumbles upon the powders and thinks to thwart her by the same means. He puts the powder in the tea. When she returns he refuses tea and she refuses wine. He drinks wine and she drinks tea. She succumbs in a chair before the mirror; he, while shaving, lies prostrate on the bed. Here they stay all night and are not even awakened by Hungry Bill, who enters their chamber, proceeds to the dining room, drinks of the wine and is soon soundly sleeping. The maid finds him there in the morning, calls a policeman, rouses the house and faints. The mistress would bring her to with wine, but "Bumptious" explains. He would use tea, but she explains, and it being all explained there was nothing to do but make up in the good old way.

The Cowboy's Innocence (Pathe, Jan. 4).—A wild and woolly melodrama is admirably done on this film. If this class of drama must be, it is an example of how to do it, though the plot is little else than the regulation starter. The effects are gained not by rush and action, though it is there in rightful proportion, but by piling situation upon situation for which this class of drama exists. Gertie visits the ranch, where Bob, the cowpuncher, loves her. It seems, though, it was not definitely indicated until later that a Mexican is also entranced with her. According as is the want of dramatic people of this type, he must do some dirty work, so he stuffs cards in Bob's boot legs while at the game. Of course, Bob is accused of cheating and ordered off the place. The Mexican follows him, and while he stays concealed in the bushes an Indian girl who saw the card deceit comes up and tells Bob. He writes Gertie a letter, making a meeting where he may vindicate himself with her, and sends it by the Indian maid. The Mexican follows her, strangles her, binds her and sends her rolling down an embankment. He changes the meeting place on the note, and has it delivered. Meanwhile the Indian girl has bitten through the rope and tells the boys of the plot. They rush off and rescue Gertie, and Bob is freed from his suspicions, but that did not occur until after there had been a struggle with the Mexican, in which they rolled down over a precipice, where Bob hung on a rock, and the Mexican fell to his death. Un above Gertie was knocked senseless by his accomplices. Of course, it ends happily, and the hero marries the girl. While the effects are strained and mechanical much may be learned from its presentation in this type of exaggerated drama.

A Lock of Hair (Urban, Jan. 4).—The villain having been repelled in his advances to his friend's wife takes revenge by putting a lock of hair in his friend's pocketbook, and then writing the wife to look there for evidence against her husband's faithfulness. She did so, and, of course, was fully convinced of the perfidity of the man she had married. Her little daughter overheard the quarrel in the next room, and substituted a lock of her own hair, and the mother was forthwith willing to receive her husband back into her heart. It is a rather old and tiresome story, and the acting has nothing to grace it.

When a Man Loves (Biograph, Jan. 5).—Neat and refreshing comedy, with a delightful story, distinguish this Biograph production. There is novelty as well as plausibility in the plot, and the acting is in the better Biograph style. A rich bachelor, stopping for a moment to call on an old school friend, now a farmer, fell in love with the latter's daughter. One day, pretending that his automobile was disabled, he remained for the night, and was given the daughter's room, while that young miss was tucked up in another room. Now it happened that the girl had planned to elope with her rustic lover on that very night, having no mind, it seems, to go after the rich old chap, as the father wanted her to. When the rustic lover appeared in due time under the window, ready for the elopement, and finally climbed up the ladder into the room, that plot was exposed to the bachelor. Instead of exposing the affair the bachelor smothered his own love, helped the girl escape, loaded the pair into his automobile, and rushed them off to the parson, squaring the matter later with the pursuing father.

Crimson Scars (Melies, Jan. 5).—One might think that this title indicated something suggestive, but not so. The scars are those on a girl's arm acquired in rescuing a star actress from a burning theatre. The girl had stolen into the theatre to see the play and was there to save the actress from a real peril. In return the actress taught the girl to act, and in time she, too, became a star. That is about all there is to the story. The acting is satisfactory.

Fire! Fire! Fire! (Melies, Jan. 5).—This comic shows the troubles that the ladies might expect if they undertook to act as firemen. They are supposed to be suffragettes eager to do the work of men. The real firemen having struck, the town Mayor appoints the ladies to take their places. The result is a wet and bedraggled crew with dampened ardor. The film is good for a number of laughs.

His Last Parade (Lubin, Jan. 5).—It is Memorial Day and the old soldier lies on his bed in his last sickness. He cannot go out and join his brethren, so he looks once more on the uniform that has always stood for so much in life to him. The parade goes past, he gets up and looks out the window, but is obliged to creep back to bed exhausted. His wife and the nurse enter and leave him to sleep. He hears the sound of a salute. It rouses new life in him. Filled with a patriotic ecstasy, he puts on his uniform and joins the parade. He is overcome and brought home by his comrades, who at his expiration place the flag over his body. It is especially well acted and calls forth the sympathies.

A Mix in Masks (Lubin, Jan. 5).—This is a pleasing little episode having no especial feature except that it is well acted and staged. A young daughter and her sweetheart go to the masquerade as Spanish maid and man. The father and mother decide to play a joke on the children, so they order up like costumes. They start of to the ball, where they cause their youngsters to wonder at each other's coldness, until the masks are drawn and they see to whom they have been talking.

Ramona's Father (Selig, Jan. 5).—One learns from this story that it is not safe for a man to make love to a foreign maid unless he be versed in the language of love in her country. Ned, a jolly tar, lands in California and would have bought some tortillas of Majella had she had the change. Her father laid violent hands on her that she did not keep the money. Ned protected her. His next escapade was to flirt with the fair Rosario, and thus to vanquish the young Don Cristobal. He accepts a rose from Rosario, which meant, as a custom of her people, that a betrothal would take place. Majella heard Don Cristobal hire her father to kill Ned, and she hastened to warn him to be careful. He was reckless, however, and she followed him to find the dead committed. She obtained help from the padres of the mission, who took him in, where, when it was found he was not dead, she nursed him back to strength. Rosario then appeared to claim him, but, as he had not known of the custom of the rose, he repulsed her. This so enangered her that she offered to marry Don Cristobal if he would kill Ned. The Spaniard followed Ned and would have killed him had not Majella interceded and received the wound instead. Ned overcame Don Cristobal, and brought him and the wounded Majella back to the padres. Here he took his turn at nursing. He taught her English and found one day that she loved him. It introduces into the story one of the old missions of California and shows some scenes of that section. It is well managed and acted. The connection of the character Ramona or her father with the story is not clearly revealed. The bulletin issued by the producers tells us, however, that the infant in the last scene is Ramona.

The Misses Finch and Billy (Vitagraph, Jan. 6).—One can tell from this picture what Captain Blackton of the good ship "Vitagraph" thinks of maiden ladies. He stood on the deck of his craft and without a qualm saw the four Misses Finch depart in a variegated assortment of men's clothes after they had been ducked in the sea through the machinations of their small but mischief making nephew Billy. The farce has many laughs, although they are all at the expense of the old maids, who, however, may be said to have brought it all on themselves by badgering the boy at the start, in return for which he plays many tricks on them, ending in helping upset the boat in which they have all gone for a row. They are rescued by a gentleman's yacht, and very appropriately the yacht turns out to be the property of J. Stuart Blackton of the Vitagraph Company, with that gentleman himself in command. He proves a pretty good actor, too.

Runaway Engine (Kalem, Jan. 6).—There is a novel railroad sensation introduced in this film, which, if we take enough for granted, is productive of a real thrill. The engineer's daughter, who is also a telegraph operator, is represented as deliberately wrecking two locomotives by running one head on to stop the other, which had been running wild and would have wrecked a train. The smash up is shown by a cloud of smoke. It would seem that the speed of the camera might have been regulated to simulate greater speed of the train and locomotives, which would have added to the effect. The shifting from one locomotive scene to another was also a little confusing. However, the story was quite clear. The train that the girl saved was the special of the president of the road and the result was that the girl who had jumped from the engine before the wreck was allowed to marry the president's son. As a telegraph operator she was more ornamental than practical, but she made a pretty picture and acted well, as did all the other players. Some of the scenes ended too abruptly, with nothing to carry the story to the events that followed.

A Western Night (Edison, Jan. 6).—A bright little travesty of the timid girl on a night's stopover is herein amusingly enacted. She was quite sure that she was going to have a very hard time of it indeed when she stopped over at Wagon Wheel Gap, and accordingly she proceeded to make the worst of it. After piling all the furniture she could against the door she lay down, to be made miserable by the roughness of her quarters and the mice. Presently in the next room there came strange noises. It was a cowboy getting ready for the night. When he was informed of the presence of a lady in the next room he seemed quite as much awed as she, but he fell into lapses of forgetfulness, which caused the lady to barricade the door between the rooms, but suddenly all was so quiet that the lady felt impelled to look through the keyhole. There was the cowboy at his prayers. She went to bed and slept soundly. The way she wrote the letter in the first scene was a model in taking time to act.

The Fire Department of New York City (Edison, Jan. 6).—This is a companion to the recent film, The Police Force of New York City, and shows the firemen building and ascending ladders, descending life ropes and the use of the net. There is an interesting picture of land engine and fireboat in operation at the same time. This boat, with all its streams at work, is an impressive sight.

An Intrigue (Pathe, Jan. 6).—This well acted and mounted picture in colors suffered somewhat at the beginning by the failure to bring out by proper arrangement and management just who the characters were. A count who is imbittered against Napoleon III, meets a gypsy woman, La Savelli, who also hates the Emperor and the attorney-general, the young Favier. The count introduces her into the best society, where she is supposed, it seems, to captivate these gentlemen and dispose of them in some way. Her heart, however, goes contrary, and when she has already appointed the meeting with Favier, she writes a letter bidding him not to come. The count, who has discovered her weakening, obtains the letter and substitutes one telling Favier that La Savelli is false. The young man appears that evening and sees her in the arms of the Emperor. In his anger he shoots at the Emperor, and La Savelli receives the shot. She dies and he is carried out by the Emperor's guards. The original plot between La Savelli and the count is not made quite clear.

The Count and the Cowboys (Essanay, Jan. 7).—As may be gathered from the title, this Western story is of the farce order. It is a novel and witty story and is played with the well-known Essanay spirit, which brings out all the fun. The Count, a tall slim Frenchman, on visiting the West and meeting up with the cowboys, undertook to enlighten them on the code as it is practiced in France. So they arranged a duel for him. One of the cowboys forced a challenge from the Count and chose revolvers, but before the duel came off the cowboy had six other little affairs of honor to settle, all arranged for the Count's benefit, and when the Count saw each of the six duellists drop before the deadly aim of the man he was to meet, he turned tail and ran.

Funeral of Count Tolstoi (Pathe, Jan. 7).—Scenes at the funeral of the late Count Tolstoi are shown in this picture. It is an important subject and the enterprise of the Pathe photographers in securing it is to be commended strongly. One of the most striking scenes shows the peaceful face of Tolstoi as it was in death.

Love Under Difficulties (Pathe, Jan. 7).—The American Pathe players give us in this farce another elopement story, very well done but not particularly novel in idea until the last scene, when it transpires that the girl's father in refusing to permit the attentions of the young lover acted from a secret motive. There was a will leaving the girl a fortune, which she would forfeit by marrying, unless—and here was the condition which the father concealed until the end—unless she wedded a man who sought her for herself alone. The young lover married the girl, believing her to be disinherited, the last provision of the will

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(Western Drama)

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Reviews of Licensed Films

Where the Wind Blows (Vitagraph, Dec. 31).—A number of old ideas are worked over in this tale of the sea, but it is exceedingly well done and affords an interesting entertainment. Hugh on leaving for his voyage gives his dog Jean to Nancy. On returning Some Nancy learns that the bank where her father had his savings had failed. She dispatches Jean with a note to Hugh, who comes and suggests that the old captain return to the sea with him. The two men put to sea on the same ship, and there is a wreck. There is only room for one more when it comes to the old man's turn and Hugh's. Hugh gives way to his lover's father. He is later rescued from a raft, but on returning home he finds the house where Nancy lived abandoned. He returns to the ship that rescued him, where he finds Jean. The captain had bought him from a young girl. Thus Hugh traced his way back to Nancy, who has been obliged to sell Jean and dig clams in a most impossible place to find them, that her parents might not starve.

A Gambler of the West (Essanay, Dec. 31).—A very moral and life-like Western story is herein presented. It suffered somewhat, however, from not making evident the relationship of the characters. The lady seemed the wife until the last scene, when one wondered what would happen if the husband found the two kissing. The young man seemed the proprietor of the gambling dive; they tolerated his interference so amicably, but the acting was an example in moderation. It was a lack of titles or explanations in some way telling who was who that was the trouble. The father gambled away his revolver, his watch and then staked $500, giving his ranch as security. When the daughter came in, a young fellow present, who may have run the house, made the shark give back his gains. A few months later a large amount of money was made in a cattle deal. The sight of the money set the father off to the dive again. The young fellow sent him off about his business, and when the daughter came in, he agreed to hold up the father and get the money away from him. He did so and returned the money to the daughter. She gave her heart to him, after he tore his deck of cards to pieces, and the father entering at that time, gave his consent and likewise promised to reform. The settings were faithful representations of things as they might be.

The Yaqui Girl (Pathe, Dec. 31).—This melodrama has enough thrills in it for anybody, and besides it is well acted and seems quite natural, at the same time giving some very pleasing Western backgrounds. Silver Love is enamored of Pedro, the handsome strolling player. She follows him to his home and leaves flowers, which watching from a distance she sees his lover destroy in his presence. A few days later she goes shooting, and is forced to climb the tree for the bird. Pedro, who has determined to rob the express, appears under the tree and presently holds up the carrier. He lingers long enough under the tree for the carrier at least to have given quite a warning, and then departs. Silver Love follows him, and ascertains where he hides his gains. At his home the sight of the other girl arouses her jealously. She steals up behind her, and the girl shoots at her. Violence is shown Silver Love, and she declares she will tell the sheriff all. They pursue her, tie her to the back of a horse and send her out on the plains. The cowboys and sheriff get up with her and capture her with a lasso. They then seek Pedro, who is shot in the skirmish.

The Doctor's Secretary (Gaumont, Dec. 31).—The love of the Springtime and the love of the Autumn is rather pathetically contrasted in this story. The doctor's nephew is called away for three months on official business, and accordingly the older man is obliged to get a new secretary. He selects a young lady whom a friend has recommended. When the nephew returns at the end of the three months the uncle is desperately in love with the girl, but the nephew promptly takes her away from him and marries her. The story consists of the doctor's struggle with his love when he finds he is too old. His acting was so admirable at times that it seemed too bad that he should spoil it at other times by too much self-pity, such as might make the thoughtless laugh and wonder why he was not more manly. The story was well mounted and finely told, but a trifle long drawn out.

The Two Paths (Biograph, Jan. 2).—This strong subject is a symbolism, contrasting the house of industry and the unreal palace of easy way. It would be hard to find a more conscientious preachment, and though it is a sermon in pictures, it shows that a sermon may be brought to earth in a vital and interesting way. Two sisters were seamstresses, one a woman of industry, the other of discontented mind. The former, though tempted, chose the honest lover; the latter went the easy way. She was cast off as time went on and having nothing more to give died alone and neglected. The other, who "laveth her hand to the spindle," took life as it is and shared the joys and sorrows of the world equally with her hard working husband. The contrasting types were admirably brought out in the acting, which was finely drawn in every case. The sister who fell was of an intellectual type of face rather than the shallow frivolous sort, and with this fact in view we are able to understand why she chose the downward path in the manner depicted in the story. It was not a weak girl being led away by foolish infatuation, but the girl of stronger mind at war with her condition of life. That she chose the wrong path is abundantly proven. The tempter was clearly made up to indicate the devil.

Art and the Legacy (Lubin, Jan. 2).—A neat little comedy of the higher order is herein presented with considerable spirit. Carl Mayfield and Alice Bennett are two artists with studios on the same floor. Neither of them meets with great success in selling pictures, but they persevere. Carl receives word that his father has a $5,000 position waiting for him when he is ready to give up this "artistic nonsense," but it does not move him. Alice receives a legacy of $200 from an aunt and decides to help her brother artist by buying some of his pictures. Accordingly she sets out for Fleecums, the art dealer, and pays the $200 for Carl's worst picture. Commission deducted, he receives $100. He then buys one of Alice's pictures, for which she receives $30, commission deducted. This keeps up until the legacy dwindles down to $6.25. The deception is finally discovered by a wrong delivery of Fleecum's boy, and when a last call comes from the father, Carl wires back that he will be home with his wife. Both artists are convinced that the artistic nonsense doesn't pay for them. The first few scenes were not as illuminating as they might have been.

The Argonauts of '49 (Selig, Jan. 2).—Their mother dies and Ethel and her brother pass through a theatric grief, at the end of which they decide to go to California and hunt for gold. She disguises as a boy. As they board the boat at Baltimore they are watched by sharks, who plot to get their money at the gambling table. This they do in a scene that was not very convincing. It was said that Ethel's sex was discovered in this scene, because she fainted, presumably, but there was no surprise in evidence. The gambler, when he saw the state of affairs, gave back the money he had won. Was this meant to indicate reformation or to show there was some good in him? Both, it is hoped, for he followed Ethel now in woman's attire, to the Sierras with her brother, where the two located a mine, and her brother gave his consent for her marriage to the gambler. It lacked vigor and freshness, but was quite interesting after a fashion.

The Misplaced Petticoat (Pathe, Jan. 2).—To tip or not to tip is quite definitely decided by the gentleman of this story, which is a bright comedy of laughable situations, somewhat out of the ordinary. Durand did not believe in tipping, so when he left the hotel he left the bellboy in a very bad frame of mind, but the lady in the next room did believe in tipping and she left the maid in a very good frame of mind, but she also left much trouble in the form of a petticoat. The maid in going after her was met by the bellboy with Durand's suit case. He insisted on taking the petticoat and putting it in the case for a revenge on stinginess. It ended with Mrs. Durand at a lawyer's office. She wanted a divorce, but when the lawyer's wife entered, who was no other than the free tipper, she claimed her shirt, and forthwith the lawyer himself felt inclinations along the lines of his client. That things might be proven generally, both parties decided to go to the hotel. Here Durand learned his first lesson in tipping by bribing the bellboy to tell the truth, but even then it was not forthcoming till the maid entered and laid bare the deceit. Had Durand been more of a comedian the story would have had more snap. Otherwise it was finely done.

Artist's Pay Day (Gaumont, Jan. 3).—This is a very good comedy story, but one that the Gaumont company did once before. A burglar, in the act of securing his plunder, is interrupted by trades people demanding the payment of bills owing by the owner of the apartment. To get rid of them he pays the bills and later the hard-pressed owner returns to find that Providence or the devil has intervened in his behalf. Some variation is given to the story in this instance by making the burglar pose as the artist owner of the apartment and make love to a theatrical lady who had called to have her portrait painted and whom the crook proceeds to adroitly relieve of her jewelry and money. The acting of the expert French school, is marked by too much play to the front.

Redeemed Criminal (Essanay, Jan. 3).—There are in this film a number of scenes that show some of the finer possibilities of motion picture drama, the bank scene and the third degree scene in particular. Exceptional attention to detail and realism mark the whole production. The acting is at all times excellent, except that the burglar faces front too much. As for the story, while it starts in well and works up to a novel and strong situation, it ends in a conventional manner, neither striking nor convincing. Two safe burglars are discovered at work. One escapes, while the other is arrested and gets twenty years, refusing, however, to expose his accomplice. The latter reforms and becomes a clergyman with a wealthy congregation. When the convict's time is up he steals a diamond necklace belonging to a member of the clergyman's congregation and appears before the preacher, asking for help to escape and to take charge of the stolen property. The clergyman complies, but secretly returns the necklace to the owner, doing it, however, by making up as a burglar, when an anonymous package sent by mail or express would have been more plausible. Then he prevails on the burglar to reform and we see the redeemed man with a ready made family living happily.

In the Days of Chivalry (Edison, Jan. 3).—The young duke rescues a fair maid, who has been taken prisoner by his father's men. He takes her before the father, telling him he prefers love to glory. This so enrages the sire that he orders the maid cast into prison. The son then declares that he will lead the men to battle, if on returning victorious he may have the maid. The father consents, but when the young duke does return a victor he refuses the young man his reward. On pressing his claim the duke is cast into a chamber cell. The maid makes her escape. The duke is then released and follows her. They are captured by pirates, and the maid brought before the King of Carthage, who proves to be her father. A marriage is suggested with a prince, but she thinks of the duke and, assuming the garb of a minstrel, she makes her way back to him, where he, reigning in his dead father's stead, is free to marry her. The picture gives an interesting portrayal of mediæval times, when men lived aloof in castles, and the mountings, except for the unreal sea, had all the appearance of being genuine.

All's Fair in Love and War (Vitagraph, Jan. 3).—Somehow it was not so easy to laugh with Mattie as one really wanted to. She seemed rather a spiteful little girl, and spite is not amusing at least in children. It was, however, well acted throughout, the scene at the cousin's being a delightful bit. Mattie attended a private school, where the underteacher picked on her. To be sure, there seemed to be some reason, but Mattie did not think so. Accordingly when the head teacher went away and the underteacher spanked her, she determined to be revenged. She went to her newly-married cousins, and there the cousins wrote two notes, one to the old bachelor who loved the teacher, one to the teacher. The letters made dates in separate places, so that when the two arrived they did not find each other. It rained, and both caught severe colds and froze their hearts at the same time. That was Mattie's revenge. It seemed to be played at a rather too slow tempo for a comedy, but the atmosphere of school life with its gum-chewers and whispers was truly and amusingly depicted.

The Bolted Door (Kalem, Jan. 4).—Here is good drama that it would be a pleasure to see more of, for it teaches something, at the same time telling a truly interesting human story. It is new in treatment if not in idea. There is much delicacy shown in its presentation and the young man and woman played with fine intelligence and feeling. Jack becomes engaged to Elsa, but the promise of better prospects take him to another part of the country. After six months Elsa, who is a manicurist, becomes tired of waiting and marries a wealthy customer. At the same time Jack receives her letter telling of her intention, he receives another informing him of the death of his sister and that her infant girl, Edith, has been left in his protection. He seeks solace in his new charge and does not even do the conventional thing of falling in love with the pretty nurse. Perhaps for stage reasons it would have been better had that lady been older. Four years afterwards he and Elsa, with her husband, meet in a hotel. Little Edith is restless and the nurse in seeking Jack stumbles on Elsa, who tries to comfort the child. She now sees with the child's arms around her what she has missed, and when Jack enters and in the joy of the moment she confesses her love, he bids her go and bolts the door after her.

Sleep, Gentle Sleep (Edison, Jan. 4).—Here is a really funny, well put together comedy, finely played and logically worked out. "Bumptious" is invited out to a smoker by the boys, but his newly wedded wife objects. The more she objects, the more determined he is to go, until at last she hits upon the idea of putting sleeping powder in his wine. She leaves the room to interview the wayward cook, and

Trade Mark. BIOGRAPH FILMS Trade Mark.

Released January 9, 1911

The Italian Barber

How Cupid Plays the Game of Hearts

A very amusing comedy-drama showing the impetuosity with which the Italian loves, and yet how easy it is for him to transfer his affections. Tony falls deeply in love with little Alice, the newsgirl. He can think of nothing else. He spends his entire time dreaming of her, until Florence, the sister to Alice, returns from the road after a season in vaudeville. Then a change takes place. He is as loony about Florence as he was about Alice. Poor Alice is driven to desperation, when she meets Hobby Mack, Florence's vaudeville partner, who fills the void in her heart made by Tony.

Approximate Length, 993 feet.

Released January 12, 1911

The Midnight Marauder

Mr. Blowhard is forever throwing bouquets at himself about his bravery. He isn't afraid of anything, man or beast. As a member of the "Gimlet Club," he would have been awarded medals, and on this particular evening he is boasting of his prowess to a party of friends. Later in the night he gets a chance to prove his mettle when a burglar visits his home. He proves it all right. Instead of "mettle" he is made of wax. A coward of the first water.

Approximate Length, 392 feet.

Help Wanted

A short comedy subject showing how the young spendthrift's bluff was called by his uncle. He makes a desperate appeal for help, stating he is on the verge of starvation, and if he does not help him out by 8 o'clock that evening he will commit suicide. Uncle, however, discovers the hoax of his threat, and instead of giving him financial aid, gives him an envelope containing the "Help Wanted" column from the morning paper. A gentle hint to go to work. Approximate Length, 605 feet.

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he stumbles upon the powders and thinks to thwart her by the same means. He puts the powder in the tea. When she returns he refuses tea and she refuses wine. He drinks wine and she drinks tea. She succumbs in a chair before the mirror; he, while shaving, lies prostrate on the bed. Here they stay all night and are not even awakened by Hungry Bill, who enters their chamber, proceeds to the dining room, drinks of the wine and is soon soundly sleeping. The maid finds him there in the morning, calls a policeman, rouses the house and faints. The mistress would bring her to with wine, but "Bumptious" explains. He would use tea, but she explains, and it being all explained there was nothing to do but make up in the good old way.

The Cowboy's Innocence (Pathe, Jan. 4).—A wild and woolly melodrama is admirably done on this film. If this class of drama must be, it is an example of how to do it, though the plot is little else than the regulation starter. The effects are gained not by rush and action, though it is there in rightful proportion, but by piling situation upon situation for which this class of drama exists. Gertie visits the ranch, where Bob, the cowpuncher, loves her. It seems, though, it was not definitely indicated until later that a Mexican is also entranced with her. According as is the wont of dramatic people of this type, he must do some duty work, so he stuffs cards in Bob's boot legs while at the game. Of course, Bob is accused of cheating and ordered off the place. The Mexican follows him, and while he stays concealed in the bushes an Indian girl who saw the card deceit comes up and tells Bob. He writes Gertie a letter, making a meeting where he may vindicate himself with her, and sends it by the Indian maid. The Mexican follows her, strangles her, binds her and sends her rolling down an embankment. He changes the meeting place on the note, and has it delivered. Meanwhile the Indian girl has bitten through the rope and tells the boys of the plot. They rush off and rescue Gertie, and Bob is freed from his suspicions, but that did not occur until after there had been a struggle with the Mexican, in which they rolled down over a precipice, where Bob hung on a rock, and the Mexican fell to his death. Up above Gertie was knocked senseless by his accomplices. Of course, it ends happily, and the hero marries the girl. While the effects are strained and mechanical much may be learned from its presentation in this type of exaggerated drama.

A Lock of Hair (Urban, Jan. 4).—The villain having been repelled in his advances to his friend's wife takes revenge by putting a lock of hair in his friend's pocketbook, and then writing the wife to look there for evidence against her husband's faithfulness. She did so, and, of course, was fully convinced of the perfidity of the man she had married. Her little daughter overheard the quarrel in the next room, and substituted a lock of her own hair, and the mother was forthwith willing to receive her husband back into her heart. It is a rather old and tiresome story, and the acting has nothing to grace it.

When a Man Loves (Biograph, Jan. 5).—Neat and refreshing comedy, with a delightful story, distinguish this Biograph production. There is novelty as well as plausibility in the plot, and the acting is in the better Biograph style. A rich bachelor, stopping for a moment to call on an old school friend, now a farmer, fell in love with the latter's daughter. One day, pretending that his automobile was disabled, he remained for the night, and was given the daughter's room, while that young miss was locked up in another room. Now it happened that the girl had planned to elope with her rustic lover on that very night, having no mind, it seems, to go after the rich old chap, as the father wanted her to. When the rustic lover appeared in due time under the window, ready for the elopement, and finally climbed up the ladder into the room, that plot was exposed to the bachelor. Instead of exposing the affair the bachelor smothered his own love, helped the girl escape, loaded the pair into his automobile, and rushed them off to the parson, squaring the matter later with the pursuing father.

Crimson Scars (Melies, Jan. 5).—One might think that this title indicated something suggestive, but not so. The scars are those on a girl's arm acquired in rescuing a star actress from a burning theatre. The girl had stolen into the theatre to see the play and was there to save the actress from a real peril. In return the actress taught the girl to act, and in time she, too, became a star. That is about all there is to the story. The acting is satisfactory.

Fire! Fire! Fire! (Melies, Jan. 5).—This comic shows the troubles that the ladies might expect if they undertook to act as firemen. They are supposed to be suffragettes eager to do the work of men. The real firemen having struck, the town Mayor appoints the ladies to take their places. The result is a wet and bedraggled crew with dampened ardor. The film is good for a number of laughs.

His Last Parade (Lubin, Jan. 5).—It is Memorial Day and the old soldier lies on his bed in his last sickness. He cannot go out and join his brethren, so he looks once more on the uniform that has always stood for so much in life to him. The parade goes past, he gets up and looks out the window, but is obliged to creep back to bed exhausted. His wife and the nurse enter and leave him to sleep. He hears the sound of a salute. It rousses new life in him. Filled with a patriotic ecstasy, he puts on his uniform and joins the parade. He is overcome and brought home by his comrades, who at his expiration place the flag over his body. It is especially well acted and calls forth the sympathies.

A Mix in Masks (Lubin, Jan. 5).—This is a pleasing little episode having no especial feature except that it is well acted and staged. A young daughter and her sweetheart go to the masquerade as Spanish maid and man. The father and mother decide to play a joke on the children, so they order up like costumes. They start of to the ball, where they cause their youngsters to wonder at each other's coldness, until the masks are drawn and they see to whom they have been talking.

Ramona's Father (Selig, Jan. 5).—One learns from this story that it is not safe for a man to make love to a foreign maid unless he be versed in the language of love in her country. Ned, a jolly tar, lands in California and would have bought some tortillas of Majella had she had the change. Her father laid violent hands on her that she did not keep the money. Ned protected her. His next escapade was to flirt with the fair Rosario, and thus to vanquish the young Don Cristobal. He accepts a rose from Rosario, which meant, as a custom of her people, that a betrothal would take place. Majella heard Don Cristobal hire her father to kill Ned, and she hastened to warn him to be careful. He was reckless, however, and she followed him to find the deed committed. She obtained help from the padres of the mission, who took him in, where, when it was found he was not dead, she nursed him back to strength. Rosario then appeared to claim him, but, as he had not known of the custom of the rose, he repulsed her. This so exasperated her that she offered to marry Don Cristobal if he would kill Ned. The Spaniard followed Ned and would have killed him had not Majella interceded and received the wound instead. Ned overcame Don Cristobal, and brought him and the wounded Majella back to the padres. Here he took his turn at nursing. He taught her English and found one day that she loved him. It introduces into the story one of the old missions of California and shows some scenes of that section. It is well managed and acted. The connection of the character Ramona or her father with the story is not clearly revealed. The bulletin issued by the producers tells us, however, that the infant in the last scene is Ramona.

The Misses Finch and Billy (Vitagraph, Jan. 6).—One can tell from this picture what Captain Blackton of the good ship "Vitagraph" thinks of maiden ladies. He stood on the deck of his craft and without a qualm saw the four Misses Finch depart in a variegated assortment of men's clothes after they had been ducked in the sea through the machinations of their small but mischief making nephew Billy. The farce has many laughs, although they are all at the expense of the old maids, who, however, may be said to have brought it all on themselves by badgering the boy at the start, in return for which he plays many tricks on them, ending in helping upset the boat in which they have all gone for a row. They are rescued by a gentleman's yacht, and very appropriately the yacht turns out to be the property of J. Stuart Blackton of the Vitagraph Company, with that gentleman himself in command. He proves a pretty good actor, too.

Runaway Engine (Kalem, Jan. 6).—There is a novel railroad sensation introduced in this film, which, if we take enough for granted, is productive of a real thrill. The engineer's daughter, who is also a telegraph operator, is represented as deliberately wrecking two locomotives by running one head on to stop the other, which had been running wild and would have wrecked a train. The smash up is shown by a cloud of smoke. It would seem that the speed of the camera might have been regulated to simulate greater speed of the train and locomotives, which would have added to the effect. The shifting from one locomotive scene to another was also a little confusing. However, the story was quite clear. The train that the girl saved was the special of the president of the road and the result was that the girl who had jumped from the engine before the wreck was allowed to marry the president's son. As a telegraph operator she was more ornamental than practical, but she made a pretty picture and acted well, as did all the other players. Some of the scenes ended too abruptly, with nothing to carry the story to the events that followed.

A Western Night (Edison, Jan. 6).—A bright little travesty of the timid girl on a night's stopover is herein amusingly enacted. She was quite sure that she was going to have a very hard time of it indeed when she stopped over at Wagon Wheel Gap, and accordingly she proceeded to make the worst of it. After piling all the furniture she could against the door she lay down, to be made miserable by the roughness of her quarters and the mice. Presently in the next room there came strange noises. It was a cowboy getting ready for the night. When he was informed of the presence of a lady in the next room he seemed quite as much awed as she, but he fell into lapses of forgetfulness, which caused the lady to barricade the door between the rooms, but suddenly all was so quiet that the lady felt impelled to look through the keyhole. There was the cowboy at his prayers. She went to bed and slept soundly. The way she wrote the letter in the first scene was a model in taking time to act.

The Fire Department of New York City (Edison, Jan. 6).—This is a companion to the recent film, The Police Force of New York City, and shows the firemen building and ascending ladders, descending life ropes and the use of the net. There is an interesting picture of land engine and fireboat in operation at the same time. This boat, with all its streams at work, is an impressive sight.

An Intrigue (Pathe, Jan. 6).—This well acted and mounted picture in colors suffered somewhat at the beginning by the failure to bring out by proper arrangement and management just who the characters were. A count who is embittered against Napoleon III. meets a gypsy woman, La Savelli, who also hates the Emperor and the attorney-general, the young Favier. The count introduces her into the best society, where she is supposed, it seems, to captivate these gentlemen and dispose of them in some way. Her heart, however, goes contrary, and when she has already appointed the meeting with Favier, she writes a letter bidding him not to come. The count, who has discovered her weakening, obtains the letter and substitutes one telling Favier that La Savelli is false. The young man appears that evening and sees her in the arms of the Emperor. In his anger he shoots at the Emperor, and La Savelli receives the shot. She dies and he is carried out by the Emperor's guards. The original plot between La Savelli and the count is not made quite clear.

The Count and the Cowboys (Essanay, Jan. 7).—As may be gathered from the title, this Western story is of the farce order. It is a novel and witty story and is played with the well-known Essanay spirit, which brings out all the fun. The Count, a tall slim Frenchman, on visiting the West and meeting up with the cowboys, undertook to enlighten them on the code as it is practiced in France. So they arranged a duel for him. One of the cowboys forced a challenge from the Count and chose revolvers, but before the duel came off the cowboy had six other little affairs of honor to settle, all arranged for the Count's benefit, and when the Count saw each of the six duellists drop before the deadly aim of the man he was to meet, he turned tail and ran.

Funeral of Count Tolstoi (Pathe, Jan. 7).—Scenes at the funeral of the late Count Tolstoi are shown in this picture. It is an important subject and the enterprise of the Pathe photographers in securing it is to be commended strongly. One of the most striking scenes shows the peaceful face of Tolstoi as it was in death.

Love Under Difficulties (Pathe, Jan. 7).—The American Pathe players give us in this farce another elopement story, very well done but not particularly novel in idea until the last scene, when it transpires that the girl's father in refusing to permit the attentions of the young lover acted from a secret motive. There was a will leaving the girl a fortune, which she would forfeit by marrying, unless—and here was the condition which the father concealed until the end—unless she wedded a man who sought her for herself alone. The young lover married the girl, believing her to be disinherited, the last provision of the will

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(Western Drama)

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Released Monday, January 16

DOUBLE REEL

Easy Coin
Will It Ever Come to This?

"EASY COIN" is a farcical little story showing how a "son of rest," if he has wit, can avoid the work of shoveling snow and still get the money. Length about 250 feet.

"WILL IT EVER COME TO THIS?" is a roaring burlesque on the new woman. Mrs. Sarah Jane Brown is a business woman and Mr. Sarah Jane Brown is a "house-husband" of 1920. The charming Brown boys and the boisterous Brown girls figure in the story. Dear, sweet Willie Brown is wooed and won by a dashing girl and the scene ends with wedding bells ringing. One continuous scream. Length about 715 feet.

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★MELIES RELEASES★

JANUARY 12, 1911

THE OWNER OF THE "L. L. RANCH"

As fine a drama of Western life as it is possible to imagine. The owner of the "L. L." is a peach and she knows how to handle herself and the boys. She means business and so does this picture. Length about 980 feet.

JANUARY 19, 1911

CHANGING COOKS

This is a comedy that's something like a comedy. It will rope in the crowds and serve them to a full square meal of fun, highly flavored and well seasoned. Length about 980 feet.

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operated and wealth and happiness was the result. The part of the girl was charmingly played and the youth also was good, but he finds it a difficult matter to keep from pantomiming his thoughts and intentions directly to the front. One amusing thing about the picture was the fact that the father carried the will conveniently in his pocket for exhibition at the proper moment.

The Old Water Jar (Vitagraph, Jan. 7).—A poetical tone with touches of art in the settings and scenic selections appear to be the chief objects of this picture, which purports to tell us of the change of heart in an old Indian. The event itself must be taken as purely imaginary, for no old Indian warrior ever regretted the deeds of cruel prowess he had performed in his youth and no Indian tribe ever shunned an aged chief because of those deeds. The Indian referred to had painted an earthen water jar with rude picture records of his life. In his old age, finding himself shunned by his tribe, he meditated on his past, lived again the scenes of his victories and seeing them in a different light, repented and later died, beloved by his people. If the scenes of his past had been confined to gambling, desertion of his squaw and like incidents which would have been condemned by his tribe the story would have been logical. The Indian was well acted.

Reviews of Independent Films

A Sacrifice, and Then (Reliance, Dec. 31).—This picture opens with an excellent representation of a skirmish between two opposing forces, in which a man at the risk of his own life saves his friend from dying on the field. Two years afterward the friend attempts to reciprocate the act by surrendering the girl he loves to the man who saved his life, in order that this man may go unpunished for embezzlement. The victim of the embezzlement is the father of the girl. The embezzler, however, refuses to accept the sacrifice, and takes his punishment. It is hard for the spectator to be in sympathy with the motive. The idea seemed stretched for effects, but effects without truth are not affecting. In the first place, the girl did not love the embezzler, or he her. Nor could one admire a hero who would leave a lady at the altar. It would take much fine acting and argument of words to make this convincing. It would have been interesting to know what explanation he gave the lady on his return. There were two scenes, the wedding and the embezzler, by the fire, used no doubt for an effect in contrast, but it was impossible to feel for the embezzler; he seemed to get his just deserts. One might have respected his spirit and humanity had he sailed away for Europe on the same steamer he prevented his friend from taking. His refusing the chance for escape was a doubtful sacrifice; and, anyhow, would she have married him? If he really loved the girl it was not made apparent. With the exception of the father, who evinced no emotion when the fraud was discovered, nor when his daughter was deserted, the acting was well done considering that the actors had to contend with unnatural situations.

A Jealous Wife's New Year's Day (Itala, Dec. 31).—A lightning face contortionist and gesticulator had an acrobatic wife (a man in woman's clothes). He bought his wife a new year's gift, and gave it to the maid to put at his wife's place on the table, but the wife seeing the transfer of the gift mistook the action. She procured a revolver, and then began an insane chase of the regulation sort. Of course, after a great deal of destruction she discovered her mistake. The wife was more offensive and than funny.

A Daughter of Virginia (Powers, Dec. 31).—Calvert stood by the Union at the beginning of the war, and thereby lost his sweetheart, Marion. Three years after she had had ample time to forget him, and to fall in love with a young lieutenant of the Confederate army. She had saved this young man's life when wounded, and it had been his custom ever since to break through the lines to visit her. On one of these occasions he shot a Union scout, and was pursued to the house by a troop of soldiers. The old negro servant hid him in the cellar in a barrel of potatoes. While the men were searching the sergeant in charge was offering insults to the girl and her mother. The old negro, returning with the men, tried to protect the girl, and was shot. Captain Calvert entered at this time, and ordered the man away in disgrace. After begging her pardon he left, thus affording her lover a chance to make good his escape. At the end of the war Calvert returned with one arm missing, to find Marion in the arms of her later lover. While the story offers nothing new as a war drama, it is quite acceptable in a number of ways, but more vitality might have been brought to it had Calvert been something more than a handsome walking gentleman.

A Wise Druggist (Imp., Jan. 2).—This is a well told, laughable, bright, little comedy, delightfully rendered, although the plot is old. Rand and his fellow clerk at the office buy themselves overcoats at a sale. On leaving the office Rand takes the wrong overcoat in his hurry to get home to his little wife. After a lunch of honey and kisses that was very well done, he goes off, leaving his new, old overcoat behind. His wife finds a letter in it to another woman. She decides to commit suicide. She goes down to the railroad track and lies down to be run over, but at the sound of the train she runs away. The actress made this quite funny. She then goes to the drug store, where the druggist, suspecting her actions, gives her powdered sugar. At home she starts into commit suicide in good earnest, and is greatly surprised that she does not die. Calling her husband up, he finds out the mistake at the druggist's, goes home, scares her by taking some of the sugar, and finally his overcoat is delivered, and all is cleared away. The wife did a delightful bit of acting, as did the husband; the two play well together.

The Great Medal Competition (Eclaire, Jan. 2).—This is a knockabout farce with some sense to it, because the offender arrives in jail, where so many of his predecessors have failed to reach. He reads in a paper that a medal is to be hidden in the city in some place or on some person. The finder is to receive 100,000 francs. He breaks a great deal of crockery and turns things upside down generally in his endeavors to find it. At last he is arrested. It takes five policemen to thrust him into the cell, where to his great surprise he finds the medal attached to his own coat.

A Well Matched Marriage (Eclaire, Jan. 2).—When the uncle tells the dwarf, his nephew, that he will give him no more money until he marries and has a child, the dwarf goes to a pleasure resort, falls in love with a strong lady and marries her. The laughable situations arise from the contrast between the two. The feeding of their diminutive offspring was revolting.

Mrs. Danver's Divorce (Yankee, Jan. 2).—This story would tend to imply that a wife is justified in leaving her husband when he becomes an inebriate. The wife herself did not seem to feel so, but Fate in the form of the villain forced the issue. He and her former lover, Dawson, dine with her and her husband, and the latter, wild in drink, insults her before these guests. She excuses her husband, but the two friends regret the circumstance at Dawson's apartment. Dawson shows the wife's picture that he still cherishes, and strikes the villain down for an insinuation. The latter determines to be avenged, and sends a telegram to Mrs. Danver's signed Dawson, saying her husband has been struck by an automobile. Then he mails the husband a letter, telling him to visit Dawson, if he would know how true his wife is. Danver goes and is convinced, because Mrs. Danver cannot find the telegram that would clear her. It had been put in a book, though no previous action showed it. After a divorce the husband finds the telegram, but she refuses to marry him again, taking Dawson. The film was scratched, blurred and blotched throughout. The telegram was but a flash.

In the Heart of the Sierras (Bison, Jan. 2).—In the land of bad Indians, where folks do nothing but keep cows, frequent saloons and play cards, there lived a barmaid named Nellie. She loved a paymaster of the army, and when he came into her saloon on his rounds of the frontier she was overjoyed, but, as the course of true love cannot run smoothly, she found a letter in his pocket to another woman. She dropped it. A bad Indian came in, doped the men's drink, and then went out to plot the hold-up of the paymaster on his way to the

sent pay station. Nellie gave her lover back his locket and he left. A drunken set then came in and found the letter. It was his. He had dropped it. The paymaster had picked it up. It was an up-to-date moving picture letter. Nellie hastened after her lover and found him, with his men, fallen in the road from the drug. The Indians came up, and, single handed, she drove the three away. That was the thrill of the story. No man can go unmoved at such display of daring. Then the men were revived and Nellie got back her locket. The picture showed some very good views and the acting was a great improvement on recent Bison attempts.

Beaux Not Wanted (Powers, Jan. 5).—A very excellent farce is presented herein for persons who are partial to the humor of a dog's tail, tin cans and physical discomfort. A father puts a young man out of his house because he objects to his attentions to his daughter. He sends a friend, whom he gets to meet the girl and bring her to him. This the friend does, but continues the accompanying. They return to the father's house, where the young man is again put out. His friend hides behind the sofa, and after his departure he makes love to the girl. The father, who, it appears, is a dentist, enters, and to make a satisfactory explanation, the friend says he came to have his tooth pulled. The father takes him into his office, gives him gas and pulls out all his teeth. The first young man then enters, the toothless friend is found out, and for some reason or other the father now consents to the young man's attentions to the girl.

The Pinkerton Man (Powers, Jan. 5).—This is not exactly an agreeable story and would have to be exceedingly well done to be anywhere near gripping. If it had been worked out differently and the man made to stand between love and duty (as the husband not showing up after the sham suicide, and the man and woman coming to some mutual understanding, and then the husband showing up), there might have been more to arouse the sympathies. John Boyce, a detective, goes West to find a bank burglar. He locates him living in Colorado with his wife. He calls at the house and the husband, who is a consumptive, suspects him. He leaves a letter for his wife, saying he has committed suicide. He puts his coat and hat by the river and back tracks in the snow. Boyce returns home, believing the man to be dead. He is in love with the wife, however, and returns to declare his love. Then he discovers the husband under the table. It is not clear if his purpose was to shoot the detective, but anyway he doesn't have the chance, for on discovery he dies, and Boyce goes out, leaving his love and the grief-stricken wife behind him.

The Pasha's Daughter (Thanhouser, Jan. 5).—The first scene of this picture opens with the inside of a moving coach. While it tested the effect was good. It was there that the young American met the Turkish nobleman, who took him to his home. The hospitality ended in being arrested as an accomplice in a conspiracy against the government. It cannot be that they search their prisoners in Turkey, for the young man took out his knife and dug away the mortar holding the window bars of his cell. Of course, he used the bed clothes, tied in strips, to escape. He forced his way into the grounds of the Pasha, where he came upon the daughter. She concealed him and aided his escape. He exchanged his card for a rose and left her with the promise that she would come to America. A year later she appeared at his home and decided to be no longer the Pasha's daughter, but the wife of a plain citizen. It was well enacted and the sets were fully adequate, creating a fair illusion of the Oriental land depicted.

Days of the Early West (Champion, Jan. 4).—There was never any early West quite like the scenes shown in this impossible film. The settlers, ambling along like people going to a picnic, finally select a spot and build a cabin about eight by ten feet in size, and in this cabin are housed seven or eight people and two dogs. Indians attack the cabin. They are motion picture Indians, every one with a big headdress, and they use modern firearms, standing out in the open to blaze away at and be blazed upon by the defenders, as no real Indians ever did. The dogs carry a message to a party of cowboys (there were no cowboys in the early West) and the cowboys come flying and chase away the Indians.

At Cedar Ridge (Nestor, Jan. 4).—Wherever Cedar Ridge is, there are a number of artistic scenes which the producers have cleverly selected and handled. More repose, however, on the part of the players in these particular scenes would have heightened the effect. The events are supposed to occur on a Western farm, which doesn't look like one at all. But the farmer carries a revolver, and one of his three hired men carries another, which is alleged to be Western practice. In a quarrel over the refusal of the farmer to permit the hired man to marry the girl, the farmer's gun is discharged, wounding him. The hired hand flees from the crowd, and the girl carries food to him. She slips and breaks her ankle, a very lame expedient, and he carries her back to the farm, which is supposed to be a deed of heroism, but is not, because the girl had already known that there was evidence that would acquit him. The same story, more logically told and far more ably acted, was produced some time ago by the Biograph.

Antonio Toscanni (Itala, Jan. 5).—A young Venician nobleman loves Teressa, who dwells in a palace within the confines of the Spanish embassy. Now, there has been a decree that whoever is found within that enclosure without reason shall meet death. The young nobleman is discovered therein with his sweetheart. The last scene, "Justice is Done," is not clear, whether he is freed or the man who tracked him thither is accused, but as the lady took it so badly it would seem her lover met death. Some fine views of Venice are shown, and it is well staged.

Reunited (Imp., Jan. 5).—A conventional story is not very well told in this film. It has too many meaningless scenes, and, while the scenes at the gypsy camp were in accordance with life, as a rule gypsies are a dirty lot and do not go around with their stage clothes on. Two playmates, a boy and a girl, had a quarrel, and the little girl ran away, was taken by the gypsies, and became one of their tribe. Twenty years afterward the young man met with an automobile accident near their camp, and, of course, fell in love with the girl. There were scenes about waiting and how they spent their time, but they added nothing to the atmosphere, and were of no use in the plot. Then came the scene where he was married gypsy style, but there had been few meetings to lead up to it. He took his bride home, where she was denied admittance. He became sick with nervous prostration and his faithful wife left him to go out in the street and tell fortunes. She fell exhausted and was picked up quite miraculously by her parents, and the parents of her husband. At home there was a reconciliation, and it is presumed that her identity was discovered, though the acting did not bring it out, and there was no way by which it could be proved.

Savage Girl's Devotion (Bison, Jan. 6).—There were some very good effects in this film; the battle of the two tribes at the river being especially well conceived. It was evidently a period long before the white men, when Indian braves went naked, but if correct in that detail, why not remember that Indians did not always appear in their war paint? Silver Bear loved Red Feather, but she was sold by her father to another. Silver Bear's tribe seeks revenge, and in fearing for the life of one he loved he stole away to warn her. He was overheard by the chief of the tribe, and he set out to meet the enemy. They were met at the river and overcome. Silver Bear's offense was discovered and he was tied to a rock to die. Red Feather found him there and ministered to him. War Cloud, who it is supposed was the man who bought her, meets her and she persuades him to cut the band that bound Silver Bear. This he did and surrendered his love at the same time. It seemed to be necessary to use titles to explain the emotions passing through the characters' minds.

The Nightcap (Solax, Jan. 6).—An amusing absurdity is herein presented. One wondered how the nightcap was not fully consumed, why it stopped burning and then burned some more. He went nodding off to sleep and the end of the cap hit the candle. He smelled smoke, but could not seem to locate it. He roused up the hotel, called up the fire department and after a regular demolishing the fire was discovered on his cap. It required the fire department to put it out.

Trout and Salmon Fishing in Canada (Solax, Jan. 6).—Some very interesting scenes of Canadian rapids and the dexterity required to shoot these treacherous waters in canoes are displayed in this film. There is also some skilful handling of a trawl and line by fishermen.

Baseball in Bloomers (Thanhouser, Jan. 6).—The details of this comedy are well worked out, and it is good for a portion of genuine laughs. The girls of Miss Street's Seminary become so elated over their success in the gymnasium that they feel impelled to branch out, and accordingly they challenge the boys of Adair College to a game of ball. At the last moment the girls feel like backing out, when two of Cornell's star baseball players arrived in town. They agree to pitch and catch for the girls, and give them bloomers and rats from their hair for disguise. At the eighth inning the score was 0 to 0. The ninth if was 0 to 2, in favor of the Miss Street's Seminary for Girls. The nine then showed its gratitude by giving the pitcher and catcher a round of kisses, while the Adair College boys stood off at a respectful distance. The actors were equal to the occasion.

A Woman Without a Heart (Powers, Jan. 7).—He surely was a novel moving picture husband, for in spite of all her wicked ways he still emphatically insisted on being her husband. While this may be entirely plausible, it rather defeats the purpose of the story, which is apt to scatter and go off on a tangent. She discovers one of her lovers, who has committed suicide in the snow. The wonder is that the sheriff did not see her foot marks in snow and suspect fowl play, as she never told of what she had seen. She had turned down several men at the music hall, but at last, to settle a dispute, the sheriff married her to the one she chose, but after choosing him she found married life tiresome, and after being dragged back from the music hall by her husband for various flirtations she fled to New York with a wealthy person. Fate must have used her kindly and the man must have been disposed of, for she is next met in New York in a prosperous condition and introduced to an artist, whose model she became. She thanked her friend by winning the artist away from her. The friend wrote the husband, who arrived on the scene, and in spite of her objections took her off with him after the artist had repudiated her. The husband seemed to have a peculiar conception of his part, but it was perhaps inconsistent. He certainly was a very blind, unnatural man or a brute—the actor made him neither.

As the Master Orders (Reliance, Jan. 7).—Although it is not quite clear, it is assumed that this story shows how the master watched over the destinies of this innocent lady and brought the truth to light; it surely teaches that the appearance of evil must be avoided. The little French lady wanted to surprise her husband by having her portrait painted. She sent a note to the artist that the settings must be kept strictly secret. The letter fell into the hands of a woman who had previously loved her husband, but now it seemed her love had turned in the opposite direction, for being the revulsion bad lady of the stage, she decided to cause some misery by telling the husband untruths. The husband at first would not believe her, but was persuaded to visit the studio, but not until the bad lady had stolen the picture and gone off home with it. The wife hid in a closet, the door of which promptly gave way on her husband's entrance. Of course, she had no picture to prove her assertions, and so there was a divorce. The wife went into a convent as a novice. A short while afterward the bad lady gave a party, and her guests discovered the picture, among them the artist. The husband and artist went to the convent, and the veil was taken from her and thus, as her religion teaches, there never was a divorce. The story is clearly told, well mounted and acted.

Foolshead as Inspector of Hygiene (Itala, Jan. 7).—It was a pleasure to see Foolshead clothed in some authority by which the smashups for which he is noted seemed a little more warranted. His violence brought with it some moderation which was also acceptable. But the producers might have shown better taste in the article they selected for the basis of the trouble. It was little short of disgusting. The maid was so thoroughly sick of Foolshead's hygienic ideas that when a tramp came to the door she made him take off his shoes and then bought his one and only stocking. This she put in Foolshead's coat. He being the inspector of hygiene naturally smelled it, but laid it at everybody's door but his own, and could not resist the temptation of demolishing a restaurant in his efforts to locate the odor. Eventually he used it for a pocket handkerchief in the court room, where the angry judiciary dumped him in a tank of phenol.

E. H. MONTAGUE NOW WITH SELIG.

E. H. Montague, for a long time prominently connected with the Pathe branches in America, has left that company and is now the traveling foreign representative for the Selig Company. He was tendered a farewell dinner by William Wright, of the Kalem Company, Wednesday night, at which a number of film and newspaper guests were present.

GROWING MERIT LIST

THIRTY-EIGHT FILMS NOW HAVE REQUIRED NUMBER OF VOTES.

Interest Increasing as Time for Close of Contest Draws Near—Long List of Films Not Before Recorded as Receiving First Votes—Wilful Peggy Continues to Hold Big Lead.

In the short time left for selecting films for the Merit List votes are coming in rapidly and many films never voted for before during this contest are added to the list of candidates. The films thus mentioned for the first time contain a number of subjects of undoubted merit and all voters are urged to scan the titles carefully to see if there are not some they desire to see in the Merit List. No coupon is required in voting and each voter each week may name as many subjects as he wishes, signing the list with correct name and address of the voter. The contest ends Feb. 1.

The Merit List of films receiving twenty-five votes or more now stands as follows, counting all votes received up to and including Saturday Jan. 7:

All On Account of the Milk	53
Auld Robin Gray	25
Armorer's Daughter	37
Broken Doll	40
Big Scoop	26
Cleopatra	28
Call to Arms	34
Elektra	28
Examination Day	31
Face at the Window	28
Flash of Light	36
Francesca da Rimini	25
House With Closed Shutters	40
How the Squire Was Captured	31
Interrupted Honeymoon	27
Last of the Saxons	26
Love Among the Roses	45
Maseppa	25
Maria's Swan Song	35
Man Who Learned	32
Newlyweds	36
Over the Garden Wall	32
Pippa Passes	31
Rose Leaves	35
Ramona	54
Resurrection	25
Stars and Stripes	25
Simple Charity	38
Song of the Wildwood Flute	25
Thomas a Becket	26
The Three of Them	41
Two Waifs and a Story	36
To Save Her Soul	46
Unchanging Sea	45
Wilful Peggy	91
With Bridges Burned	30
What the Daisy Said	29
Walter No. 5	32

Following are the films that have received their first votes since last publication in THE MIRROR of Dec. 21: Arms and the Woman (Edison), Aztec's Sacrifice (Kalem), Advertising for a Wife (Pathe), Angel of Dawson's Claim (Lubin), Away Out West (Essanay), Across the Plains (Selig), Affair of Hearts (Bio.), As the Bell Rings (Bio.), Brothers (Lubin), Bouquet (Essanay), Blasted Hopes (Selig), Between Love and Honor (Vita.), Burly Bill (Essanay), Blissville the Beautiful (Lubin), Burned Alive (Selig), By the Faith of a Child (Vita.), Broken Spell (Vita.), Bareback Rider (Pathe), Broken Locket (Bio.), Bravest Girl in the South (Kalem), Birthday Cigars (Melies), Circle C's Wedding Present (Essanay), Captain's Bride (Edison), Clothes Make the Man (Vita), Capt. Barnacle (Vita.), Cold Storage Romance (Selig), Color Sergeant's Horse (Vita.), Coward (Edison), Convert's Sacrifice (Bio.), Cardboard Baby (Kalem), Cyclone Pete (Melies), Cigarette Maker of Seville (Edison), Christian Martyrs (Melies), Confession (Essanay), Call of the Wild (Bio.), Child's Stratagem (Bio.), Call (Bio.), Chew Chew Land (Vita.), Cupid and the Motor Boat (Vita.), Carnival Night (Pathe), Christmas Carol (Edison), Cinderella Girl (Gem.), Clancy (Vita), Child's Faith (Bio.), Duty (Bio.), Dispensation (Reliance), Dead Letter (Lubin), Dixie Mother (Vita.), Daughter of Dixie (Kalem), Deer on Business (Essanay), Dora Thorn (Selig), Duchess of Langeais (Pathe), Education of Elizabeth (Kalem), Eleventh Hour (Edison), Enchanted Castle (Kalem), Emigrant (Selig), Secret Hunter (Kalem), Eldora the Fruit Girl (Edison), Edith's Avoirdupois (?), Exiled Chief (Kalem), Farmer's Daughter (Edison), Further Adventures of Girl Spy (Kalem), Fly-Post (Urban-Eclipse), From Shadow to Sunshine (Vita.), Flag of His Country (Thanhouser), Faded Lilies (Bio.), Gambler's End (?), Gold Seekers (Bio.), Great Call (Essanay), Golden Secret (Melies), Hawkins' Hat (Lubin), Hiring a Gem (Essanay), How Rastus Got His Turkey (Pathe), His Indian Bride (Champion), How Honey Got a Raise (Bio.), His Sister-in-Law (Pathe), His Wife's Biscuits (Bio.), Her Pals (Pathe), Her Wife's Escort (Kalem), Her Father's Pride (Am.), Hero Engineer (Kalem), Her First Valentine (Edison), Hallroom Boys (Selig), Hearts for Hearts (Essanay), How Father Got a Bride (Bio.), Hako's Sacrifice (Vita.), Highlanders (Lubin), Her Last Dollar (Bio.), His Last Leap (Bio.), His Last Burglary (Bio.), Happy Jack (Bio.), His Wife's Sweetheart (Bio.), Help Wanted (Bio.), Inspiration of Gerald (Kalem), Percy (Imp.), Iconoclast (Bio.), In Kingdoms (Vita.), Ito the Beggar Boy (Vita.), In Little Italy (Bio.), Indian and Maid (?), Indiscretion of Betty (Vita.), In the Mission Shadow (Melies), Indian Runner's Romance (Bio.), Jean and the Calico Doll (Vita.), Jim Bridger's Indian Bride (Kalem), Jack Pat and Jim Slim (Vita.), Judgment of the Dead (Nippon), Justinian and Theodora (Selig), Kidnapping (Pathe), Love at First Sight (Essanay), Love's Awakening (Essanay), Little Shopgirl (Pathe), Little Spotswell Mason (Kalem), Lucky Shot (Powers), Lincoln's Birthday (Edison), Lonely Lighthouse, Keeper's Daughter (Edison), Little Match Seller's Christmas (Urban-Eclipse), Long Trail (Selig), Lost in Soudan (Selig), Legend of Scarface (Kalem), Leap for Life (Kalem), Latest in Spirits (Pathe), Lovis' Dilemma (Essanay), Lena Rivers (Than.), Life for His Queen (?), Light in the Window (Vita), Last Deal (Bio.), Miss the Housemaid (Lubin), Mr. Four Flush (Selig), Merry Wives of Windsor (Selig), Mountain Maid (Edison), Mad Dog Scare (Selig), Midnight Cupid (Bio.), Mrs. Nosey (?), Modern Courtship (?), Master (Bio.), Musical Bandit (Lubin), Newborn King (Gem.), Never Again (Bio.), No Trifling with Love (Pathe), Old Maid's Valentine (Melies), Out for Trouble (Melies), Other Way (Pathe), Old Maid's Valentine (Vita.), Out of the Night (Edison), One Night and Two (Bio.), Pharaoh (Gem.), Preacher's Wife (Vita.), Pigs Is Pigs (Edison), Playing at Divorce (Vita.), Pet Wolfhounds (Kalem), Plucky American Girl (Melies), Padre's Secret (Melies), Path of Duty (Kalem), Pair of Schemers (Vita.), Proposal (Bio.), Queen of Hearts (Selig), Rosemary for Remembrance (Lubin), Rummage Sale (Am.), Romany Wife (Kalem), Romance of a Trained Nurse (Kalem), Red Eagle's Love Affair (Lubin), Return of Ye Wa Wa (Melies), Recreation of an Heiress (Bio.), Rose of the Virgin (Kalem), Ride for Life (Bio.), Suspicion (Vita.), Silver Cloud's Sacrifice (Kalem), Shadow of the Past (Pathe), Seth's Temptation (Kalem), Saved by Divine Providence (Pathe), Sheriff (Selig), Scoville's Trust (Kalem), She's Done It Again (Thp.), Schoolmaster of Mariposa (Selig), St. Paul and the Centurion (Urban-Eclipse), Stranger (Kalem), Skipper's Yarn (Edison), Summer Tragedy (Bio.), Simone (Pathe), Stepdaughter (Lubin), Sweet Revenge (Bio.), Tale of a

INDEPENDENT FILM RELEASES.

Jan. 9, 1911.

		Feet.
(Amer.)	An Arizona Romance. Drama	990
(Eclair)	Mother's Portrait	...
(Imp.)	First Misunderstanding	...
(Yankee)	An Erring Son's Awakening	...

Jan. 10, 1911.

(Bison)	Indian Trapper's Prize	...
(Powers)	Tip to Husbands. Com	...
(Thanhouser)	Everybody Saves Father	...
(Thanhouser)	Only Girl in Camp	...

Jan. 11, 1911.

(Ambrosio)	Clouds and Ice-Fields	...
(Atlas)	A Letter to the Stork	...
(Champion)	Bill's Widow	...
(Nestor)	Sleepy Hollow	...

Jan. 12, 1911.

(Amer.)	Borrowed Flat. Com	420
(Amer.)	Lucy's Lover. Com	560
(Itala)	Joanna of Braganza	...
(Imp.)	Empty Shell	...

Jan. 13, 1911.

(Lux)	That Is My Name. Com	465
(Lux)	Bill as a Jockey. Com	498
(Thanhouser)	Vote That Counted	...
(Solax)	Girl and the Burglar	...
(Yankee)	(Not reported)	...
(Bison)	The Creek Claim	...

Jan. 14, 1911.

(Capitol)	(Not reported)	...
(Gt. Northern)	Homeless Boy	...
(Itala)	The Recall	...
(Powers)	Monte Cristo	...
(Reliance)	On Kentucky Soil	...

Jan. 16, 1911.

(Amer.)	Dental Disaster. Com	450
(Amer.)	Battered Bridegrooms. Com	525
(Eclair)	(Not reported)	...
(Imp.)	(Not reported)	...
(Yankee)	(Not reported)	...

AGE LIMIT TO PATRONS

At a meeting of the Children's League of Minneapolis in the offices of the State Board of Control, Dec. 29, Chairman Dr. L. A. Crandall recommended the passing of an ordinance which would prohibit children under a certain age from being admitted to picture shows.

PICTURES FOR INSANE SUCCESSFUL.

At the Elgin State Hospital, Aurora, Ill., five hundred patients enjoyed the second exhibition of pictures to be shown at that institution. Four pictures, two of them comic and two educational, were shown, and during that time there was no misplaced applause or outburst of appreciation.

A like performance was given at the Western Kentucky Asylum for the Insane, which is to be a permanent feature of that institution. Three reels of a humorous nature were given before three hundred patients, who showed hearty appreciation.

FIVE DOLLARS LOST TO CHARITY.

The chance to earn five dollars for charity was held out to a reporter of the New York *Herald* if he would find a harmful or immoral moving picture show, but after a hard day's work he returned with the verdict that "Charity must suffer longer and be kind, for any one could see that everything had been prepared to fit the minds and morals of children." Being honorable, of course, he could not take the five dollars.

MORE INFRINGEMENT INJUNCTIONS.

Following the preliminary injunction against the Champion Film Company issued by U. S. Judge Lacombe, injunctions have been issued against the Yankee Film Company, William Steiner and others associated with him. The injunctions forbid the defendants to use certain cameras said to infringe the Edison patents.

COMING VITAGRAPH FEATURES.

The Vitagraph Company will issue The Tale of Two Cities in three reels on Feb. 21, 24, and 25. The Deluge, the story of Noah's Ark, will be released Feb. 7 and a comedy, A Queen for a Day, Feb. 4.

SWAAB'S LICENSE CANCELED.

The license of Lewis M. Swaab, of Philadelphia, has been canceled for violating the terms and conditions of his exchange license issued by the Motion Picture Patents Company.

Bet (Vita.), Toymaker Doll and Devil (Edison), Auctioneer, Messenger (Essanay), Two Boys in Blue (Selig), Tale of the Sea (Selig), Tintype Romance (Vita.), They Would Elope (Bio.), Tangled Masquerade (Essanay), Too Much Protection (Lubin), Texas Jake (Melies), Thief (Essanay), Tragedy of the Mill (Urban-Eclipse), Take Me Out to the Ball Game (Essanay), Two Paths (Bio.), Turning the Tables (Bio.), Tale the Mirror Told (Pathe), Uncle Jim (Melies), Up-to-date Servants (Essanay), Unexpected Honeymoon (Imp.), Under Stars and Stripes (Selig), Veteran of the G. A. R. (?), Violin Maker of Cremona (Bio.), Vow (Gau.), Why they Married (Vita.), When the Bells Tolled Out (Bio.), Winning of Miss Langdon (Edison), What Great Bear Learned (Melies), Winona (Kalem) Widow of Millcreek Flat (Selig), Wrestling Champion (Gt. N.), Wife to Order (?), Way of the Red Man (Selig), Whist (Essanay), Woman in the Case (Melies), Wifey's Mamma (Essanay), Wilson's Wife's Countenance (Vita.), Wise Guy (Essanay), Wife's Sacrifice (?), White Roses (Bio.), Washington (Vita.), Western Welcome (Melies), When a Man Loves (Bio.), Winning Back His Love (Bio.).

LICENSED FILM RELEASES.

Jan. 9, 1911.

	Feet.
(Bio.) Italian Barber. Drama	993
(Selig) Shadows of the Past. Drama	1000
(Pathe) Evils of Betting. Drama	...
(Pathe) Land of Monkeys. Scenic	...
(Lubin) Tag Day at Silver Gulch	933

Jan. 10, 1911.

(Vita.) Doctor Cupid. Com	987
(Edison) Test of Friendship. Drama	1000
(S. & A.) Sophomore's Romance. Com.	1000
(Gau.) Child's Plea	758
(Gau.) Hills of Corsica	243

Jan. 11, 1911.

(Edison) Home of the Seal	300
(Edison) Gardner's Ladder. Comic	700
(Pathe) Twin Cinderellas. Com	...
(Pathe) Rhodes Takes a Flight. Com.	...
(Kalem) For Love of an Enemy	995
(Urban) Washed Ashore. Drama	670
(Urban) Wood Carving at Brienz	320

Jan. 12, 1911.

(Bio.) Help Wanted. Com	605
(Bio.) Midnight Marauder. Com	392
(Selig) Rival Dramatists	1000
(Lubin) Widow's Choice. Com	950
(Melies) Owner of L. L. Ranch. Drama	980

Jan. 13, 1911.

(Pathe) So Near but Not Quite	...
(Pathe) Max Is Almost Married	...
(Vita.) Water Lilies. Drama	991
(Edison) Link That Held. Drama	960
(Kalem) Heart of an Indian Mother	1000

Jan. 14, 1911.

(Vita.) Coward or Hero. Drama	975
(Pathe) Battle at Redwood	...
(S. & A.) Girl of the West. Drama	980
(Gau.) Simple Rustic Tale. Drama	958

Jan. 16, 1911.

(Bio.) His Trust. Drama	996
(Pathe) Marguerite's Birthday. Com.	659
(Pathe) Saved by Her Prayers. Drama	331
(Selig) Buddy, the Little Guardian. Drama	1000
(Lubin) Will It Ever Come to This? Com.	715
(Lubin) Easy Coin	250

Jan. 17, 1911.

(Vita.) Three Men and a Maid	...
(Edison) With Interest to Date. Drama.	1000
(S. & A.) His Master's Son. Drama	1000
(Gau.) Sealed Letter. Drama	837
(Gau.) Water Contest	168

Jan. 18, 1911.

(Edison) Uncle's Birthday Gift. Com.	995
(Pathe) Trailed by an Indian. Drama	...
(Kalem) Her Chum's Brother. Drama	980

Jan. 19, 1911.

(Bio.) His Trust Fulfilled. Drama	999
(Selig) (Not reported)	...
(Lubin) Brother's Redemption. Drama.	1000
(Melies) Changing Cooks. Com	980

Jan. 20, 1911.

(Pathe) Tables Are Turned. Com	495
(Pathe) Sea Birds. Scenic	462
(Vita.) Girl in the Film	...
(Edison) Mike the Miser. Drama	990
(Kalem) Robbie and the Redskins. Drama	850

Jan. 21, 1911.

(Vita.) Cast Up by the Deep	...
(Pathe) The Marked Dollar. Drama	996
(S. & A.) (Not reported)	...
(Gau.) (Not reported)	...

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

The Majestic Theatre, Johnstown, Pa., has installed S. L. Rothapfel's photoplane apparatus, or better known as Daylight Films. The inventor personally installed it. He left Dec. 29 for Washington, D. C., where he will install his apparatus in Chase's Theatre. The result is immensely successful, the house being brilliantly lighted all the while.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic all presented good bills and drew well Dec. 26-31.

At Staunton, Va., the Lyric (George Mooney), the Wonderland (J. W. Myrtle), and the Savoy (J. Letterman), all continue to please big business.

At Newport, R. I., the Opera House played to S. R. O. Jan. 2-6 (except 5). De Chanteil Twins, Doblado's Animals, Morgan and Chester, Guy Bartlett and company, Bart and Harmon. Lee's Marionettes made up good bills. Bijou drew large houses Jan. 2-7. Pearson and Garfield, James Bingham, Gibson and Romey, Charles Farrell appeared. The Star enjoyed good business with good Independent films.

At Petersburg, Va., the Cockade and Virginian, moving pictures, Dec. 26-31 to good business and well pleased audiences.

At Biloxi, Miss., the Bijou continued to draw large and well-pleased business Dec. 26-1.

At Annapolis, Md., the Lyric (J. F. Uling): Pictures and vaudeville, which included McDonald Brothers and Miss Lain Jan. 2-7; business good. The Magnet (Laborwits and Rosenthal): Motion pictures and Martha Walsh and Charles George Jan. 2-7; pleased good houses.

At Ellensburg, Wash., the Queen Theatre (G. W. Chambers) opened to good business on Dec. 22. The Isis, under management of Atkinson and Miller, continues to please good business Dec. 22-7.

At Iowa City, Ia., both the Nickelodeon (Thomas A. Brown) and the American (Fred Racine) did good business and pleased with pictures and illustrated songs Dec. 26-31.

Manager Deen, of the Gem Theatre, De Soto, Mo., presented a fine bill of attractions Dec. 27-31, including Connelly and Connelly, Stutsman and Max, and Miller and Cleveland.

At Zanesville, O., Manager Harry Stemm reports well filled houses and pleased audiences during holiday week. Alice Bowser and Johnny Evans are singing here, and have made many friends.

At Williamsport, Pa., the Lycoming Opera House (H. J. Fisk): Motion pictures Jan. 2-7, attracted good business. Manager Daniel Gorman, of the Lyric, offered illustrated songs and good pictures Jan. 2-7; business good. The Orpheum and Grand also drew their share of business Jan. 2-7, offering attractive bills of pictures accompanied by illustrated songs.

The People's Theatre, at Sunbury, Pa., under the management of J. N. Blanchard, has been brought up to the standard of motion picture houses in other cities. If business continues as well as it has been Manager Blanchard contemplates running a line of vaudeville acts with his pictures in the near future.

At Bellefontaine, O., the Paris has been sold by Sheares and Carlton to Joseph Colchin and John Neer, who promise up-to-date amusement. Charles Beynon, who has been singing recently at the Royal, is in New York visiting. Mrs. Starl Orr is singing at the Royal in his absence. The Royal has undergone many improvements in the past week, and is now a very up-to-date theatre; about 50 more seats have been added. Jennie Tamblyn is singing the illustrated songs at the Grand.

At St. John, N. B., business has been up to the standard at the Star, Nickel, Unique, Gem, and Lyric. Extra holiday features were provided at all houses. The Cecil reopened for Christmas Day, 26, and also for Jan. 2, presenting prizefight films. A new picture house is to be opened, according to rumor, on Waterloo Street, not far from the site of the Gem. A. Ackers, of Halifax, is said to be the projector.

All of the picture houses at Cumberland, Md., suffered lack of attendance Dec. 19-24, due to the Christmas shopping, but are gradually regaining lost ground and report heavy business Dec. 26-31. The Star, Dreamland, Victoria, and Belvidere are at present having good attendance. The Belvidere (Fisher Brothers) are running two reels of pictures, and are also adding two songs each night to their programme. Jack Ford is pleasing the Belvidere patrons with his baritone voice.

At Wichita Falls, Tex., Manager S. T. Smith opened his new house, the Ruby, on Jan. 2, and pleased capacity business with vaudeville and pictures. This house has accommodations for 800 people.

THE RECORD OF DEATHS.

Harry Long, well known to the profession as a director of stock companies and as an actor, died on Thursday, Dec. 29, at the Alexian Brothers' Hospital in St. Louis, where he had been since last July. Mr. Long suffered a nervous breakdown about two years ago, the result of too close application to work, and never fully recovered. During his career he was director of the stage at the Bush Temple Theatre in Chicago and of the Woodruff Stock company at the Auditorium in Kansas City, of the same organization at the Burwood in Omaha, and for the same company at the Grand in Sioux City. He had charge of several companies on the road at different times, and had won for himself a high standing as a producer of plays. He was always a hard worker, and crowded as much into his twenty years of active life on the stage as most men get into forty. He was buried at his home in Kansas City on Monday, January 2. His widow, Mary Hill Long, survives him.

George Walker, the colored comedian and former team mate of Bert Williams, died at the State Sanitarium in Central Islip, L. I., Jan. 6. He had been at the sanitarium since last August. Paresis was the cause of death. Walker was born in Lawrence, Kan., thirty-eight years ago. He started from his home town with a medicine show, eventually landing in San Francisco, where he met Bert Williams. The two formed a partnership, which lasted sixteen years, or until Walker was forced by illness to leave the stage. Their first ventures were in vaudeville. In 1896 they came to New York with the unsuccessful Gold Bug. In 1900 the two appeared at the head of their own company of colored people in In Dahomey, following this with The Sons of Ham, and In Bandanna Land. He is survived by his widow, Alida Overton Walker, who is now a member of The Smart Set company, by his father and mother. Burial will be in Kansas.

Joseph McHugh, a graduate of the Boucicault-Palmer Dramatic School, connected with the old Madison Square Theatre in the late eighties, died in Philadelphia Dec. 21. He had played in A. M. Palmer's road companies and with Booth and Barrett. Of late years he played in stock companies and vaudeville with Minnie Seligman and Franceska Redding. He was forty-four years old.

NOTES OF VARIOUS ACTIVITIES.

Theatrical people registered at the Metropole Hotel, Denver, the week of Dec. 26 included Anna Cleveland and Nettie Butler, with the Blanche Walsh company; Mr. and Mrs. William Clifford, with the Newlyweds at the Tabor Grand, and Colonel J. A. Pattee, the headliner at the Orpheum.

The 1911 season of Idora Park, Oakland, Cal., will open Saturday, April 1, and will continue for twenty-six weeks and one day, closing Sunday, Oct. 1. The comic opera season will begin with the opening of the park, Saturday, April 1, and will continue eighteen weeks and two days, closing Sunday, Aug. 6. Comic operas including the latest New York successes will be produced. The grand opera season will begin Saturday, Aug. 19, and will last six weeks and two days, closing Sunday, Oct. 1. During the season of twenty-six weeks there will be open time for five or six traveling bands of from thirty-two to thirty-five pieces. Good bands with first-class vaudeville features are wanted.

MRS. BEAUMONT PACKARD ILL.

Mrs. Beaumont Packard has been confined to her residence for several weeks, and yesterday was reported to be critically ill.

VAUDEVILLE

Last week's bills were:—

FIFTH AVENUE.—Emilie Lea, William and Louise Lucifer, the Musical Girls, Marshall Montgomery, Homer Miles and company, Pat Rooney and Marion Bent, A Night in a Turkish bath, Carrie De Mar, Odiva.

MANHATTAN OPERA HOUSE.—Andrew Mack, Della Fox, Yorke and Adams, Belle Blanche, Hedges Brothers and Jacobin, Flo Irwin and company, Ward and Curran, E. F. Hawley and company in The Bandit, Henri French, Six O'Connor Sisters, Handen and Millies.

PLAZA.—Dora Martini, Helen Vincent, La Belle Clarke, Breen Brothers, La Belle Nello, Edith La Roy, Ten Georgia Campers, Homer Barnett, Hardini Trio, Rose and Calvert, Lew Welch and company, Allen Shaw, The Wow Wows (Karno company), Mlle. Bertha, George Lashwood, Montgomery and Moore, Harlequinade, Cycling Demons.

AMERICAN.—Al. Waltz, Illustrated Songs, Tod Nods, Renee Graham, Frank Hartley, the Three of Us, Zieucner Quartette, Leona Pam, Ed. Blondell and company, Billy K. Wells, Joe Welch and company, Nina Espey, Nana, Vesta Victoria, Blake's Circus, Harry Mayo, Edmund Todd.

COLONIAL.—Gertrude Hoffman, George Austin Moore, Yvette, McConnell and Simpson, Arlington Four, Three Livingstons, Strength Brothers, Jane Courthope and company.

ALHAMBRA.—Master Gabriel, Golden Troupe, Andy Rice, Clay Smith and Melnotte Twins, Paul Spadoni, Mabel Berra, Big City Four, Roland West and company.

BRONX.—Eva Tanguay, Sharkey, Geisler and Lewis, Pederson Brothers, Gordon Eldrid and company, Amoros Sisters, Raymond and Caverly, Wentworth, Vesta and Teddy, W. F. Reynard.

HAMMERSTEIN'S.—Valeska Suratt, Morton and Moore, Bernard and Weston, Bernardi, Harry Breen, Belle Baker, Doherty Sisters, Max Gruber's Animals, the Navos.

The current bills are:

Fifth Avenue.—Max Rogers and C. William Kolb headline in the delicatessen store scene from Lew Field's production of The Summer Widowers, in which the German comedians have the assistance of Vernon Castle and a company of six. With all the appurtenances of a Broadway premiere, Pauline Perry appears in The Silver Bottle, a miniature musical fantasy, calling for the services of ten people, besides dainty Miss Perry, erstwhile soprano of The Merry Widow and The Climax. Full of screams is the farce of Pullman car complications which Mrs. Gardner Crane and company again offer under the title of The Little Sunbeam. Mrs. Crane, with her avoirdupois, impersonates the aforesaid sunbeam. Others include Taylor, Kranz and White, California's concerted carollers; Lorch Family, world's greatest Risley act; Ray Cox, the female George Evans; Will H. Fox, the man who invented the pianalogue; Sansone and Delilia, in Herculean feats, and Hoey and Lee.

Plaza.—Howard Dotson, Marion Marcel, the Bicknells, Von Hoff, Jack Ark, Four Jones, Blake's Circus, Honey Johnson, William J. Kelly and company, Alva York, the Fadettes, Hubert De Vean, Adele Ritchie, Ed. Blondell and company, Harry Mayo, Four Juggling Jordans.

American.—Dora Martini, Helen Vincent, the Vardys, Edith Le Roy, Mason and Bart, Lillian Burt, Williams and Tucker, Frosini, the Dog Bandits, Amelia Summerlie, Four Bard Brothers Musical Lowe, Lamb's Mannikins, George Lashwood, Frank Hartley, Montgomery and Moore, Matthews and Rees.

Manhattan Opera House.—Valeska Suratt, Pat Rooney and Marion Bent, Avon Comedy Four, Oscar Loraine, Mr. and Mrs. Mark Murphy, Chassino, Kessler and Lee, Captain Nat Ressler, Hammerstein's.—Irene Franklin, Ward and Curran, Harry Fox and Miller Sisters, Devlin and Ellwood, Simons and Leonard, Five Juggling Jewels, Saona, Callan and Smith, Nat Wills.

Colonial.—Charles Grapewin and Anna Chance, John Hymer in Tom Walker on Mars, the Golden Troupe of Russian Dancers, Willie Weston and Mike Bernard, Arthur Deagon, Trovato, Nambs Troupe, Clay Smith and Melnotte Twins, Seldom's Venus.

Alhambra.—Gertrude Hoffmann, Leon Rogee, Three Livingstons, Anna Chandler, McConnell and Simpson, Bootblack Quartette, Thompson, Yankee and Dixie, Edwin Holt and company.

Bronx.—Master Gabriel, Beatrice Ingram and company, John World and Mendill Kingston, Conlin, Steel and Carr; Paul Spadoni, Delro, Henry Clive and Mal Walker, Vittoria and Georgetta, the Little Stranger.

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